

**SACKED OLYMPUS
BOSS TALKS TO AP**



**THE POCKET COMPACT
THAT BEATS THE BEST**



Saturday 3 December 2011

amateur

EXCLUSIVE

Photographer

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

STEVE McCURRY



PAGE 36

A photography legend's global project

SAMSUNG

NX200

20MP sensor,
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**FULL AP
LAB AND
FIELD TEST**



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ON TEST

CANON

POWERSHOT S100

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The most amazing compact!

DOCUMENTARY



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MAGIC MOMENTS

Street pictures to make you smile

TECHNIQUE

**DIGITAL
CROSS
PROCESS**

Get creative
in software

PAGE 18

ON TEST



INSTANT PRINTS

PAGE 58

Polaroid makes a digital comeback

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Lumix G3, Which?
August 2011



Lumix G3, Digital Photo
November 2011

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MICRO SYSTEM



Now available — Lumix GF3

Will Cooper-Mitchell, Lumix G3, 25mm, 1/320th sec, ISO 10, ISO 200.

Contents

Amateur Photographer For everyone who loves photography

IT MUST surely be dull as hell for bands such as The Beach Boys to tour the world singing the same songs over and over. Andrea Bocelli has an album being advertised all over the place in the run-up to Christmas in which he sings all those arias and popular highlights we've heard, and he's belted out, hundreds of times before. What a life! Imagine having to tour the world taking the same picture again and again so your adoring fans could watch the process. Even the millions who would go with such universal adulation wouldn't stop me turning to the bottle in boredom.

While, of course, we'd all love to have a picture famous enough, I do rather feel sorry for global

photo hero, Steve McCurry, having to talk about his 'Afghan Girl' picture. He took it in 1984 and it caught the attention of the world when it was published on the cover of *National Geographic* a year later – since when it has overshadowed almost everything the poor man has done.

Of course, it has made him a massive name in photography, but for so many people it defines him as a photographer. You try going back to pictures you took 27 years ago and see which ones you'd like to be known for.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

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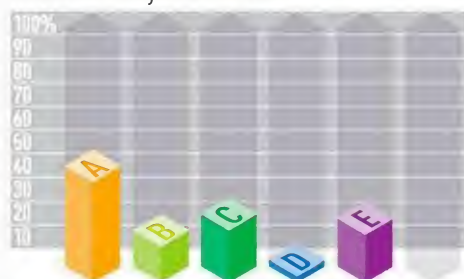
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AP readers speak out on the week's issues

THE AP READERS' POLL

IN AP 5 NOVEMBER WE ASKED...

Are there too many camera brands?



YOU ANSWERED...

| | |
|---|-----|
| A No, we need all those we have | 42% |
| B No, there aren't enough | 14% |
| C Yes, we could lose a few | 22% |
| D Yes, we need only two | 2% |
| E Some of the old ones aren't working hard enough | 20% |

THIS WEEK WE ASK...

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VOTE ONLINE www.amateurphotographer.co.uk

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Man Ray deliberately broke photography's 'rules' to create his distinctively imaginative imagery, writes David Clark



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Steve McCurry talks about his current project

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778 **Email** ipcsubs@qss-uk.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

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EOS 60D Body



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“...falling inventories, and prices could continue to rise”

Floods trigger Japan price rise, page 7

EX-CEO to help investigators • Whistleblower Woodford talks to AP

OLYMPUS SCANDAL LINKED TO JAPAN 'CRIME GANGS'



THE OLYMPUS financial scandal goes much deeper than anyone anticipates, fears the company's former CEO Michael Woodford, who was sacked in October after questioning suspicious payments.

In an interview with AP, Woodford also revealed that he would retain the camera business if shareholders reinstate him as Olympus boss.

'It's probably the biggest financial story of the 21st century, but it's [about] where it goes... It's not just about the company, it's about Japan,' said Woodford in an exclusive hour-long interview.

'A lot of people's lives are affected. The actions of a small group of people have taken a corporation to this point.'

Woodford (pictured) spoke out after he was sacked for quizzing colleagues over high fees paid in relation to acquisitions.

Among them was nearly \$700m to financial advisers concerning the takeover of British medical equipment firm Gyrus in 2008.

The scandal has already forced the resignation of chairman Tsuyoshi Kikukawa, quickly followed by the dismissal of vice-president Hisashi Mori, after Japanese investigators discovered Olympus had disguised losses on its investment activities with funds from other sources, since the 1990s (see AP News 26 November).

Woodford compared the crisis to the Enron scandal, in terms of its potentially far-reaching implications. 'This issue of corporate governance is the number-one news story in Japan. It's touching all the principles about how Japan, as a society, functions,' added Woodford, who pointed to potential ramifications for large accounting companies that have worked with Olympus.

'There are a lot of questions to be asked,' said the Liverpoolian, who believes the crisis strikes at the heart



Michael Woodford is helping fraud investigators in the US, Japan and the UK

of a boardroom culture of 'sycophancy and yes-men'.

Just hours after speaking to AP, *The New York Times* reported that Japanese officials were investigating Olympus for possible links to the criminal underworld. The paper also claimed the scandal involves funds totalling at least \$4.9bn.

As we went to press, Olympus said that no links to Japanese 'crime syndicates' have so far been uncovered during the

firm's internal, third-party panel, inquiry. The company refuses to confirm or deny the sums involved.

Woodford is now preparing to visit Japan, where he will help independent authorities in Tokyo probe the affairs of the 92-year-old firm.

And the FBI has asked to meet him again, on 29 November.

Meanwhile, the UK's Serious Fraud Office has confirmed that it has launched an official investigation.

Olympus spokesman Ayako Nagami told AP: 'Our policy is not to issue announcements, nor make comments about the presence and/or progress of any official investigation by authorities. However, if any official investigation requests information from Olympus, we are ready to provide our full cooperation.'

Olympus shares lost more than 70% of their value after the scandal broke on 14 October, the day Woodford was dismissed and told to catch a bus to the airport.

● **Continued on page 6**

SNAP SHOTS

● Nikon is the most sought-after brand for mirrorless compact cameras, according to a Japanese survey. Of the 1,083 people who took part in the poll, 32.7% voted Nikon their top brand choice, followed by Olympus (30.6%) and Sony (15.2%), according to industry newsletter *Pen*, quoting the results of a survey conducted by the *Nikkei Shimbun* newspaper.

● There was a dose of welcome news for controversy-hit Olympus when it strolled off with a Camera of the Year gong. The Olympus Pen E-P3 bagged the honour in a glittering ceremony at the 2011 Stuff Gadget Awards in central London. 'We are thrilled that the E-P3 has won this fantastic accolade,' said Mark Thackara, Olympus UK's Consumer Products marketing manager.

MYSTERY SHROUDS CANON EF LENS DELAYS

THE AVAILABILITY

of three professional Canon lenses that were announced in February has 'yet to be determined', according to Canon USA.

In a statement outlining 'updates' on the launch dates, Canon did not indicate when the following lenses will be on

sale: the revamped EF 500mm f/4L IS II USM and EF 600mm f/4L IS II USM; and the new EF 200-400mm f/4L IS USM Extender 1.4x.

The lenses were announced at the CP+ imaging show in Yokohama, Japan, in February.

The revamped 500mm and 600mm super-telephoto

lenses, which were due to arrive in 'mid-2011', are said to be significantly lighter than the previous versions. The 500mm will cost £8,999, while the 600mm will cost £11,299, according to Canon UK earlier this year.

Canon claims that the 600mm is 27% lighter than

its predecessor, while the 500mm weighs 17% less.

Claimed features include an improved Image Stabilizer [IS] system, plus the use of Super Spectra Coatings and a SubWavelength Structure Coating to help reduce flare and ghosting.

The EF 200-400mm f/4L IS USM Extender 1.4x is designed to deliver an increased focal length of '280-560mm'.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
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A week of photographic opportunity

PHOTODIARY

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**Wednesday
30 November**

EXHIBITION Taylor Wessing Photographic Portrait Prize 2011, until 12 February 2012 at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk.

EXHIBITION Amazon by Sebastião Salgado, until 4 December at Somerset House, London WC2R 1LA. Tel: 0207 845 4600. Visit www.somersetthouse.org.uk.

**Thursday
1 December**

EXHIBITION Gibson Through The Lens, features vintage images of musicians who are fans of Gibson guitars. At the O2, London SE10 ODX, until 31 January 2012. Visit www.britishmusicexperience.com.

EXHIBITION Real Venice, by various photographers, until 11 December, at Somerset House, London WC2R 1LA. Tel: 0207 845 4600. Visit www.somersetthouse.org.uk.

**Friday
2 December**

EXHIBITION Life in the Wild by Roger Hooper, until 22 December at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk. **EXHIBITION** Believing is Seeing, by seven Korean Artists, until 17 December at FFotogallery, Cardiff CF5 1QE. Tel: 029 2034 1667. Visit www.ffotogallery.org.

Saturday 3 December

DON'T MISS Magnum Professional Practice Seminar, featuring a series of speakers, 3 and 4 December at Birmingham City University, West Midlands B3 3BG (normal cost £250 plus VAT). Visit <http://events.magnumphotos.com>. **EXHIBITION** An Irish Eye, by music photographer Colm Henry, until 4 December at Manchester Photographic, Manchester M1 2FF. Visit www.manchesterphotographic.com.

Sunday 4 December

EXHIBITION Photographs of Children, by Julia Margaret Cameron, until 13 February 2012 at V&A Museum of Childhood, London E2 9PA. Tel: 0208 983 5200. Visit www.vam.ac.uk. **EXHIBITION** Behind the Curtains, by Tomas Van Houtryve, until 8 January 2012 at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. Visit www.thirdfloorgallery.com.

Monday 5 December

EXHIBITION Scandinavian Influences, Reflections and Contrasts from Life, by Mats Levander, until 31 December at Rhubarb & Custard Photo Gallery, Eton, Berks SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.com. **EXHIBITION** Shooting on the Front Line: One Soldier's War in Afghanistan, by TA Reservist Major Paul Smyth, until 29 January 2012, at The River & Rowing Museum, Oxon RG9 1BF. Tel: 01491 415 600. Visit www.rrm.co.uk.

Tuesday 6 December LATEST AP ON SALE

EXHIBITION And Time Becomes a Wondrous Thing, by Hasselblad Award winner Sune Jonsson, until 7 January 2012 at PM Gallery, London W5 5EQ. Tel: 0208 567 1227. Visit www.ealing.gov.uk/pmgalleryandhouse.

EXHIBITION Astronomy Photographer of the Year, until 12 February 2012 at the Royal Observatory Greenwich, London SE10 8XJ. Visit www.nmm.ac.uk.

Continued from page 5

SACKED BOSS POISED FOR HEROIC COMEBACK?

IN HIS interview with AP, former Olympus CEO Michael Woodford conceded that it 'would be very easy to walk away' from the ongoing crisis, but he has no other plans, other than to make what may prove to be a somewhat heroic comeback.

Key to this goal is the firm's 44,000 staff, whom he cannot praise highly enough, especially those in the UK.

Keen for Olympus to put this unsavoury affair behind it and 'move to a brighter future', he said: 'The UK is the jewel in the crown of Olympus. There are exceptional people there and they are one of the main reasons I want to go back... and I mean that across all of our businesses.'

Woodford, who won an MBE ten years ago for funding road-safety measures in Essex, accused the firm of wasting its resources on 'peripheral activity' that had nothing to do with Olympus's core businesses, citing a company making face cream as one of a series of its questionable acquisitions.

When Woodford's revelations emerged, he did not expect the dubious transactions to ever be fully explored.

However, that has all changed. He now believes investigators in Japan, the US and the UK will get to the bottom of the crisis. 'There's so many independent people – this is under the eyes of the world. It's got the world's most astute financial journalists covering it and independent law-enforcement agencies across the globe,' he said.

Asked if he is worried about his personal safety when he returns to Japan to help investigators, he replied: 'I believe that the Japanese authorities will ensure my safety, but you'd be foolish to be arrogant and not prudent about it.'

Woodford has liaised with the UK's Metropolitan Police about his security, but refused to discuss details, adding: 'In a sense, what I know is out there – it's now



The camera business will be retained, says Woodford, should he be reinstated as Olympus boss by shareholders

for others to follow and to explore the detail. I'm not somebody who knows what they [Olympus] were doing.

'All I did was pick up on the issue of payments... There's so much more. This is where the enforcement agencies can "follow the money"; acknowledging that pursuit of the money-trail has a ring of 'Watergate' about it.

Commenting on the 'third-party panel' inquiry that Olympus has set up to address the controversy, a Tokyo-based spokesperson for the disgraced company told AP: 'We will fully co-operate with the investigation... and sincerely accept the report and proposals to improve our corporate governance.'

'Also, we will establish a new management with support by independent experts and adopt any measures to improve our governance as quickly as we can.'

But, as each day brings fresh twists and turns, one thing seems clear: this is far from the end of a saga that led one of the world's best-known camera brands to lose most of its corporate value.

● More from this interview will appear in next week's *News*, including more on Woodford's plans for Olympus cameras, should he return to the company.

CALLS FOR WOODFORD RETURN

A PETITION calling for Woodford to be reinstated to the crisis-hit firm has received hundreds of messages of support. The appeal, addressed to 'all Olympus employees', was launched by Koji Miyata, former president of Olympus Medical Systems Corporation, who wrote: 'The events of the past few weeks have cast doubt on Olympus's survivability as an independent enterprise.'

The petition, which appears on the

Olympus Grassroots website, calls for staff to back Woodford's return as president of the company. Miyata said it was Woodford's role in exposing financial irregularities at the firm that led to his dismissal last month: 'Olympus has been undertaking inexplicable corporate acquisitions for some 20 years to disguise huge losses on speculative investments, and Michael had discovered that misbehaviour...'

SNAP SHOTS

● Fujifilm has urged students to enter its 2012 Student Photography Awards, which this year carries the theme 'Extreme'. The contest is open to all students aged 16 or over undertaking full- or part-time professional photographic training. The closing date is 29 February 2012. All entries must be captured using Fuji film, and then scanned and uploaded to www.fujifilmstudentawards.co.uk.

● Olympus customers can claim £50 cashback on purchases of all Pen E-PL3 and E-PM1 kits. The promotion runs until 15 January 2012 and applies to kits bought from authorised UK and Ireland dealers. For details visit <http://pen.sales-promotions.com>.

● Panasonic has released firmware upgrades for its Lumix G X Vario PZ [Power Zoom] 14-42mm f/3.5-5.6 Asph and Lumix G X Vario PZ 45-175mm f/4-5.6 Asph lenses. Claimed improvements include better AF performance in photo/video recording. Visit <http://panasonic.jp/support/global/cs/dsc>.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

German firm warns M9 users of SanDisk glitch

LEICA ISSUES SD CARD WARNING AS FIRMWARE IS UPGRADED

LEICA has warned photographers not to use certain SanDisk memory cards in its M9 cameras, despite issuing a firmware update that aims to resolve compatibility problems.

Earlier this year, Leica launched an investigation into a compatibility glitch between its flagship M9 digital rangefinder camera and certain SD memory cards, including those made by SanDisk.

Among a number of photographers reporting compatibility issues to the company was Gil Lavi from the United States, who said that a SanDisk Extreme Pro 8GB card he had used for a 'high-profile' portrait shoot 'crashed and the camera became unresponsive'.



Leica recently issued new firmware designed to improve the camera's performance with 'all SD card types', following field tests with Leica customers.

Leica claimed that firmware update version 1.174 offered 'considerably more stable performance'.

However, in a statement, the firm added: 'Even so, we still have to recommend not to use the following two types of cards, since we have experienced sporadic [sic] difficulties with them during the test phase.'

Leica named the cards as the SanDisk Extreme Pro SDHC I UHS-1 and the SanDisk Extreme HD Video SDHC I.

'We would like to specifically point out,' added Leica, 'that this is not implying a general fault on the side of these cards. It is only that, at the moment, a 100% compatibility of the M9 with these cards cannot be warranted.'

Leica said it is still working to resolve compatibility issues concerning these two cards.



FLOODS FORCE NIKON AND SONY PRICES RISE

NIKON and Sony camera retailers have reportedly raised prices in Japan as manufacturers face a production shortfall in the aftermath of the floods in Thailand.

The price of Nikon's D3100 DSLR double-zoom lens kit has risen 19%, to 55,100 yen (around £450), from its price a month ago, according to Japanese industry newsletter *Pen*, which quoted figures from kakaku.com, a price-comparison website.

The D5100, meanwhile, has shot up 15% since early October and now costs the sterling equivalent of more than £680.

Sony's NEX-5N costs 11% more than last month, retailing at 87,800 yen (£715). Japanese retailers are reportedly becoming 'increasingly concerned about falling inventories, and prices could continue to rise', added *Pen*.

Asked to comment on the report, a spokesperson for Sony UK said: 'There is no official statement as retailers are free to set their own prices.'

Nikon declined to comment.

CSC SALES VALUE FALLS IN UK

THE UK'S compact system camera (CSC) market has experienced its worst drop in value since significant sales started in June 2009, analysts report.

CSC sales revenue fell 17% in September 2012, compared to the same month a year earlier, reflecting 'intensifying price competition', according to GfK Retail and Technology Ltd.

Although volume sales of CSCs dropped 1% in September, this segment is 'still a huge growth area', said GfK, and should be seen against 'phenomenal growth of 314% in September 2010'.

Overall, UK consumers snapped up 7% fewer digital still cameras from January-September 2011 compared to the same period in 2010, triggered by a decline in sales of fixed-lens compact cameras.

However, 6% more SLRs were sold in September than in the same month last year, and unit sales of 'superzoom' compacts, with a 10x optical zoom or higher, shot up 61% in September.

'Value paints a darker picture, which is indicative of intensifying price competition, with the overall market falling by 8% in

September,' wrote GfK's Aaron Harris in the latest GfK newsletter.

He added: 'However, it's not all doom and gloom, thanks to the changeable-lens market. The SLR market is proving very strong, with extensive sustained growth.'

'The SLR market has not had negative volume growth since May 2010, and year-to-date the segment is up 9%, 10% in Q3 and 6% in September.'

Although SLR sales revenue fell 1% in September, this was against a 20% increase in September 2010. 'The fact that value has also grown by 3% year-to-date shows the strength of this market,' added Harris.

Commenting on the future of CSCs, Harris continued: 'Year-to-date values are still up, despite huge price reductions, and have grown by 36%. Pentax and Nikon have both entered the market in 2011 and Fuji announced that they too will be releasing a CSC early in 2012.'

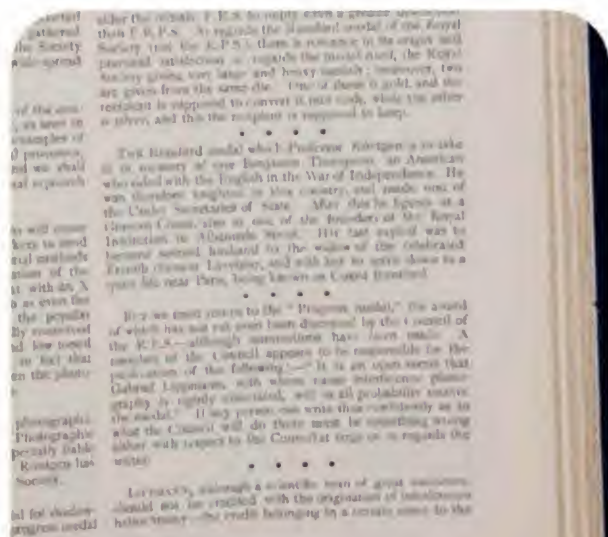
'With CSCs becoming more visible to the public through a number of campaigns, and more brands entering the market, growth should continue.'

THE PICTURE WORTH NEARLY £3M

AN IMAGE of the River Rhine on a cloudy day fetched a record price at auction, bowing out for more than \$4m. The 1999 image, entitled 'Rhine II', by artist Andreas Gursky, sold for \$4.3m (around £2.7m) at Christie's in New York. The 73x143in colour print had been expected to raise \$2.5m-\$3.5m.



© ANDREAS GURSKY



AP THIS WEEK IN... 1896

It seems the name of a Royal Photographic Society award-winner had been leaked by a member of the society's own council. The council had apparently not even discussed the lucky recipient of the Progress medal (though nominations had been made) when the member in question went public with the story: 'It is an open secret that Gabriel Lippmann... will in all probability receive the medal,' the rogue member declared. AP's reaction read: 'If any person can write thus confidently as to what the Council will do there must be something wrong either with respect to the Council at large or as regards the writer.'

CLUBNEWS

Club news from around the country

CHICHESTER CAMERA CLUB

The club is planning to stage an exhibition on 21-22 January 2012 at the Village Hall, School Lane, North Mundham, Chichester, West Sussex PO20 1LA. Visit www.chichestercameraclub.org.uk. For enquiries email goirs@aol.com.

WELWYN GARDEN CITY PHOTOGRAPHIC CLUB

The club is staging its annual exhibition until 6 January 2012 at the New Maynard Gallery, Campus West, Welwyn Garden City, Hertfordshire AL8 6BX. Visit www.welwynphotoclub.org.uk.

SNAP SHOTS

● A Czech photographer has won the European Wildlife Photographer of the Year award with a head-on portrait of a cuckoo. Oldřich Mikulica beat 14,000 entries to bag the €2,000 top prize in the contest, which is open to both amateur and professional photographers. The competition is organised by the Society of German Nature Photographers.

● Olympus is set to release a silver-coloured version of its XZ-1 compact camera, which is currently available in black or white. It is due out in mid-December, priced £399.99. Meanwhile, January will see a new 'discreet' lens cap that opens and closes automatically when the camera is powered on and off. The optional accessory (LC-63A) will cost £24.99. Visit www.olympus.co.uk.



Exposure's creator Mike Dyer (left) with Matthew Butson, vice-president of Getty Images' Hulton Archive

Exposure to open next spring LEICA TO STAR IN WEST END PHOTO MUSICAL

A WEST End play themed on a photojournalist and his Leica-wielding paparazzo father is due to open in London next spring.

A key part of the show, called *Exposure*, will be its photographic content, says its creative team, led by creator and producer Mike Dyer, speaking at an event at the Getty Images Gallery in London.

Getty Images, which will supply images for the show, plans to showcase recently unearthed photos of Marilyn Monroe.

The story will feature a fictional photographer called Jimmy Tucker, who aims to use his camera to highlight poverty and injustice, inspired by a Leica camera used by his photojournalist father.

'Jimmy's determination lands him a job on a local newspaper. [In] his story, Jimmy secretly photographs a young girl outside Angel tube station,' states the production's website.

'He then falls in love with the girl, called Tara. The shot wins him a photographic award. His euphoria is short-lived as Tara confronts him for taking her picture without permission.'

On a mission to complete a project started by his late father, Jimmy discovers that the secrets of his father's mysterious death are contained in the Leica.

Jimmy is then lured into the 'seedy world of paparazzi journalism... sliding inexorably into the corruption of sex, drugs and toxic fame'.

NIKON PHOTO PROJECT TO AID DISASTER VICTIMS

NIKON is set to give photography classes to schoolchildren in areas recovering from the earthquake that struck Japan earlier this year.

'Nikon will provide photography classes every year in collaboration with junior high schools in the disaster-stricken areas,' said the firm in a statement.

'Photobooks will then be created with selected photographs taken by students and presented to them.'

Nikon says it has already donated digital cameras to three junior high schools in the first phase of a project it hopes

to expand in coming years.

The company plans to exhibit the images at the Nikon Plaza Sendai in Miyagi, which is due to open in March 2012, to support and promote reconstruction projects. The Plaza will also serve as a base for camera repairs and seminars.

The firm also plans to exhibit photos documenting the ongoing reconstruction process.

'Through these activities, Nikon hopes that the power of photography will encourage the disaster victims and become one of the driving forces toward recovery,' adds the Tokyo-based firm.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateur photographer
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WHITE WALL

Image: Jan Ceerk „Basler Winterzauber“ sizes and prices at WhiteWall.co.uk



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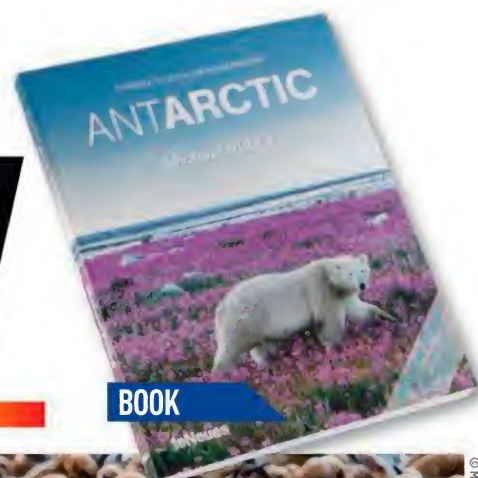


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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK

Antarctic

by Michael Poliza

teNeues, £25, softback, 240 pages, ISBN 978-3-8327-9590-0

THIS softback book features a selection of photographs from the hardcover edition of Michael Poliza's excellent book of Antarctic wildlife. Poliza's images of the Antarctic are a stirring and magnificent document of one of our planet's most dramatic regions. Poliza's eye for composition is unquestionable and the sensitivity he displays towards his subjects is captivating. What a shame, then, that this book suffers from the dreaded double-page-spread format. Poliza's images are largely ruined by the crease running down the centre of the book, meaning that a large portion of the image is lost in the curvature of the page moving into the spine. It's an unfortunate trait of many softcover books and demonstrates that sometimes hardback editions really are worth seeking out. Forget this edition and look for the hardback version instead.



© MICHAEL POLIZA

John Blakemore: Photographs 1955-2010

by John Blakemore, Dewi Lewis, £45, 272 pages, hardback, ISBN 978-1-907893-12-4



© JOHN BLAKEMORE



BOOK

THIS is the first retrospective on British photographer John Blakemore, which is a surprise considering how fascinating his images are. For 60 years, Blakemore has been honing the arts of photography, printing and teaching, and in the process has found a style that is notable for its distinct handling of lighting and tone. Blakemore's images comfortably move from landscape to still life, and often feature both within the same image. The real joy, however, is in the masterful printing. This is never more apparent than in his exceptional monochrome images. That's not to say his later colour work is any less impressive. It's not often that you see a photographer so comfortable with both styles, but Blakemore is so good at what he does that the transition feels comfortable and, most importantly, logical. This is great book and should be on the Christmas list of any photographer.



Terry O'Neill: Screen Sirens and Rock Rebels

8 December-22 January 2012. Proud Chelsea, 161 King's Road, London SW3 5XP. Tel: 0207 349 0822. Website: www.proud.co.uk. Open Mon-Sun 10am-7pm, Weds 10am-8pm. Admission free

FEATURED in AP 30 September, Terry O'Neill is responsible for some of the world's most iconic celebrity images. Terry played a large part in the photography scene in the '60s and '70s, and many of his well-known images of people such as Brigitte Bardot, Jacqueline Bisset (pictured) and the Rolling Stones are presented in this exhibition. Terry's spontaneous and candid images

helped to reshape what could be done with celebrity portraits and gave us rare insights into the lives of the stars. These are the kind of images you don't see any more, ones that were created before PR teams and managers turned their stars into inaccessible and aloof commodities. Terry's images are legendary and any opportunity to see them in a gallery space is more than welcome.

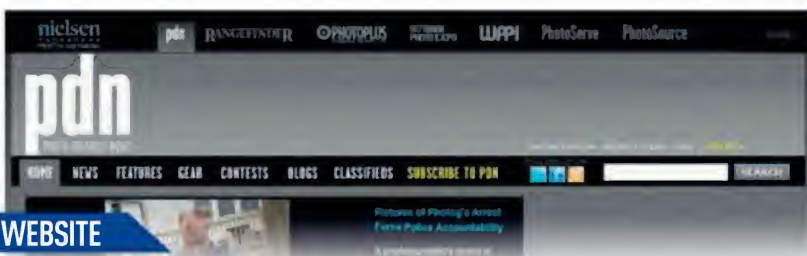
EXHIBITION



© TERRY O'NEILL

www.pdnonline.com

THERE are many photos-of-the-day sites floating around the web, but that's not to say there aren't a few out there that are worth a place on your bookmarks list. The editors of Photo District News, a US publication that features advice and news regarding today's photography scene, select the images that appear on photo of the day and each one encapsulates a bigger story. Each image links back to the bigger project from which it came, meaning that the site differs from many others in that the single image is simply a way into the bigger picture. The images are helpfully divided into categories such as fashion, food and drink, and landscape, meaning that finding your way to an image you have seen on a previous visit is easily accomplished. The site may not be most attractive thing in the world (it's powered by WordPress) but it's engaging enough to warrant repeated visits.



WEBSITE

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CONDENSED READING

A round-up of the latest photography books on the market

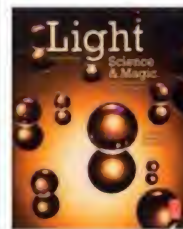
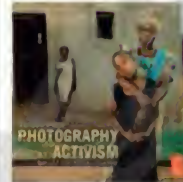
● WEDDING PHOTOGRAPHY

by David Pearce, £12.50 This handy pocket guide to posing your wedding subjects is full of ideas and illustrations to help you on the big day. Unlike many other books on this subject, this one also contains a great deal of practical advice about things such as flash, angles and tonal range. Not bad at all.

● **PHOTOGRAPHY AS ACTIVISM** by Michelle Bogre, £18.99 The subtitle of this book is *Images for Social Change*. Social reform is a heady subject, but it's one in which photography can often play a part. In the past, photographers such as Tom Stoddart and Eugene Richards have used their images to highlight controversial and confrontational issues. Photography can play a part in how perceptions are altered and how otherwise hidden issues are exposed, leading to a change in regime and social structure. It's a big topic, but one that is succinctly addressed here.

● **WILDFLOWER WONDERS OF THE WORLD** by Bob Gibbons, £19.99 Flowers and art have gone hand in hand since the year dot and this lovely book by Bob Gibbons takes us on a sweeping tour of some of the world's most beautiful wildflowers. Gibbons' images are always vivid and his text is engaging and informative.

● **LIGHT** by Fil Hunter, Steven Biver and Paul Fuqua, £24.99 This stunning book, subtitled *Science and Magic*, is now in its fourth edition and it's not hard to see why it's still being referenced and praised by just about anyone who opens up its cover. The science of light and its application to photography sounds like a dry subject, but the virtue of this book is in its absolute accessibility and wealth of knowledge. An invaluable book.



Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

THE NEXT BIG THING - ITS PRICE

I recently joined the bandwagon of 10-stop ND filter buyers, but not before I had done a double-take at the various prices on eBay and Amazon. In the space of two days the price of a Hitech 10-stop 85x85mm filter had increased from £48 to £72! Has Hitech sanctioned these increases? Other brands have passed the £250 mark after having been sold previously for around £100. I realise that supply and demand rules, but this 50+% price hike is frankly extortionate.

Fortunately, I found a supplier from Poland selling Hitech filters for £59, including postage. It seems that these are the cheapest available and I await the filter in the hope that the vagaries of continental postage services don't leave me disappointed. I have to say that the increase is obviously due to the photography magazine industry's comparatively recent focus on all things ND, particularly the 10-stop filter. I wish I had bought shares when the features were first published! Please will you let me know when the 'next big thing' will hit the newsstands? **Dave Brooks, Bedfordshire**

I know there has been a shortage of 10-stop ND filters recently, which has allowed the price to get bumped up. They would have been a better investment than oil six months ago – Damien Demolder, Editor

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

THE HUMAN FACTOR

Over the past 50 years we have witnessed tremendous advances in the quality of photographic reproduction. Even in the early 1970s colour reproduction with colour films was unsatisfactory, as there were excessive hue shifts in artificial light and blue flowers were reproduced as pinks. Films got better in their ability to reproduce sharp pictures, but the ultimate limiting factor was the resolution of fine detail, which is why professional photographers favoured

large formats. Now, though, with digital imaging's 16-million-pixel-plus sensors and good lenses, the detail we can get into our pictures is remarkable – possibly even superior to what anyone with 20/20 vision can see! Yet still we continue to worry about lens resolution and camera pixels when we talk about getting sharp pictures.

However, there is another factor that is not discussed as often as it should be – the ability of a human to hold the camera still. Manufacturers make optical image

stabilisation and vibration reduction available for those who are 'in the know' about this, but they still manufacture so-called 'prime' lenses and cameras without this facility – presumably for those who are not!

Being a bit of a nerd in this respect, I have satisfied myself that provided my camera has enough pixels, it is pointless using lenses that have anything less than the very best image-stabilisation mechanisms. Those who are like me, with a good camera like the Nikon D7000 or better, find that image stabilisation is now the limiting factor. But in this respect not all lenses are equal, and in magazine reviews the effectiveness of image stabilisation and vibration reduction is not considered other than just to acknowledge its presence. It would be good to see AP comparing the efficiency of image stabilisation and vibration reduction in lenses, for Canon and Nikon users, for instance. Of course, a standard shake test would have to be invented.

Elvin Thurston, Norfolk

We have run technical features on the effectiveness of lens- and body-based systems in the past. These have found both types of system to be very effective. We will revisit this subject in the New Year and incorporate many new elements in our tests – Damien Demolder, Editor

CLUB ARGY-BARGY

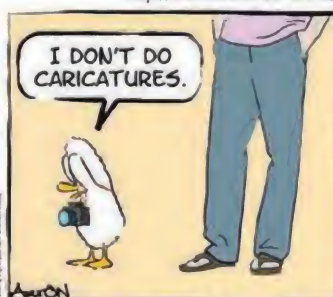
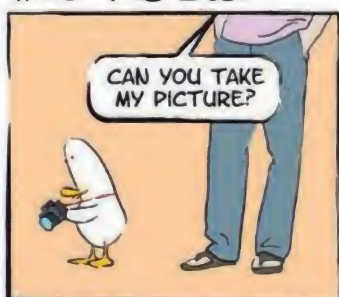
I'm flattered that my letter of the week (AP 29 October) provoked such a passionate response from Ian Gee concerning modern-day camera clubs (*Letters*, 19 November).

As Ian points out, my camera-club experience took place 33 years ago, but I make no apologies for the tone of my letter. Ian mentions that he's never heard anyone in his ten-year membership of his club boast about their camera. Good for him! But I know what I saw and heard in my brief membership of the organisation I joined. And it was most definitely a camera, rather than a photography, club.

If Ian has any old back issues of AP, perhaps he may have the issue from some ten years ago that featured a *Backchat* piece I wrote in relation to snobby camera clubs. A friend of my father's had taken up photography at the age of 72, whereupon he joined a local club. He owned a Canon EOS 5000, which several fellow members scathingly looked down on. His use of print, rather than slide film was also mocked, as were the pictures he took in for 'appraisal'. He walked out in disgust. This group of photographers, who boasted about being a 'photographic society' that was actively seeking new members, had failed – miserably – in making welcome a rather late newcomer to our fascinating pastime.

Ian also rather cheekily remarks that nothing in his club occurs as I 'suggest'. I suggested nothing: I was simply relating my own experience among what amounted to nothing but a bunch of camera snobs. I'm sure there are many modern-day camera/photo clubs, full of energetic people, that are

What The Duck



<http://www.whattheduck.net/>



KEITH HUGHES

COVERED IN COBWEBS

The cobweb season is now upon us. Linked to some heavy morning dew, mist or drizzle, there are some stunning photographs to be had by the early-bird photographers. I took the above photograph in my garden on my 81st birthday in the middle of November with my Fujifilm FinePix SH10 bridge camera.

My wife had bought the garden sculpture for me as my birthday present and I was delighted that the local spiders also thought it of it as useful. **Keith Hughes, Essex**

free of snobbery and elitism as, apparently, is Ian Gee's. **Mike Bidewell, Tyne & Wear**

THE POWER OF AN IMAGE

Each week in AP I am reminded of the power of an image, but not from the stunning photographs by competition winners, nor those delights sent in for appraisal. Instead, I am influenced by something more mundane – the two regular images on the *Letters* pages showing a box of film and a memory card. Although I like film, the side-by-side comparison of one film to the memory card did not particularly sway me in the direction of film – until one day I noticed that the power of an image had been misleading me all this time. Although there is a choice of film or memory card, it is not quite as the image portrays – it is not one versus one, but an offer of a 20-roll pack of Fujifilm that comes to light when you pay attention to the words rather than the image. So I won't look at that picture any more. I'll just close my eyes, cross my fingers and hope that this letter is published – in return for several films!

Jill Beeton, Essex

Close, Jill, but no cigar this week – **Damien Demolder, Editor**

SHOOT FIRST, VOTE LATER

With regard to the recent AP forum poll concerning the continuing use of film (AP 29 October), I can't help feeling it is a little misleading. For instance, many film buffs do not own or have access to computers, as these are not necessary for enjoying slides and prints. So, as voting is only via the AP website, my guess is that many film users will not be able to register their opinion.

However, this does serve to illustrate the increasing pace of change within our hobby recently. I am currently using a compact Leica Digilux alongside my 'proper' film cameras and I have been pleasantly surprised at the quality of the images it can

produce. So much so, in fact, that I took AP's advice from earlier in the year and put a book together on Blurb – a sort of testimony to miniature camera progress. It has turned out pretty well so, film or digital, let's get on and enjoy what our hobby is all about – producing pictures

Don Jacklin, Derbyshire

We do accept mailed votes for our polls, Don, although not many take us up on the offer – Damien Demolder, Editor

STOP SNIPING

In response to Graeme Stewart's letter (AP 12 November) about Sony not offering all its current users a choice about viewfinders, of course Sony gives you a choice – it has a number of excellent cameras with an optical viewfinder (OVF), so if you want one of those you don't buy the Alpha 77. I suspect that the electronic viewfinder (EVF) is the only possible option given the sheer speed and versatility of the Alpha 77, although of course you could go for the Canon EOS-1D X! And despite the well-chosen words of the Canon spokesperson about the lack of an EVF on the EOS-1D X, how long do you think it will be before other companies will offer an EVF in a DSLR?

I don't know what Graeme means by 'traditional camera manufacturer' – Gandolfi still makes old-style cameras, but the company definitely doesn't offer me a choice of OVF or EVF! All the major camera manufacturers have long since diversified away from just producing cameras and in that sense they are all electronics companies. It may be that they have a long tradition of producing cameras, but they are not by any measure 'traditional camera manufacturers'.

I can't believe the sheer volume and quality of first-class DSLRs these days, all of them huge improvements on what we used previously. So stop sniping and get snapping!

David Davies, Essex

BACK CHAT

What is a photographer? AP reader Elisabeth Cox gives her view

'WHAT is a photographer?' asked reader Mike Hathway in his *Backchat* of 22 October, and he followed it with a selection of anecdotes with a personal flavour.

My 1982 *Oxford Concise English Dictionary* defines 'photograph' as a 'picture taken by means of chemical action of light or other radiation-sensitive film; take photograph of person, etc, hence photographer'.

Basically, there are two types of photographer. There is the true amateur who takes photographs for the pure pleasure of it, for the many challenges this hobby presents, for the joy and satisfaction this activity provides, for the constant urge to improve and indeed to achieve the perfect photograph – if there is such a thing.

Then there is the professional photographer who makes a living from this occupation. Perhaps he or she started out as an amateur, and then perceived the wisdom of getting paid for what he or she enjoyed doing anyway. Photographers can then be categorised according to their specialities, such as war, fashion, architecture, wildlife and so on.

In the old days, when cameras were so expensive, as were film and processing, every frame counted. One needed to trek to the photographer's studio for the obligatory formal family portrait. Thus a photographer often needed to be affluent and it was something of an elite occupation, as demonstrated by Karsh of Ottawa, Cecil Beaton, Lord Lichfield and Lord Snowdon. Now that we can all enjoy affordable digital photography, every Tom, Dick and Harry and, to be politically correct, every Tina, Daisy and Hayley can be a photographer.

Unlike the artist with his paintbrush or the sculptor with his chisel, a photographer with his or her camera accurately records what is before the lens. Or does he (or she)? We are told that 'a photograph never lies'. This is only true until the image is re-touched or improved by the selfsame photographer or some other 'artist'. Thus, around 100 years ago, even Herbert Ponting and Frank Hurley, the official photographers on Scott's and Shackleton's Antarctic expeditions respectively, were not averse to improving their stupendous black & white images, on show at the Queen's Gallery in Buckingham Palace until 15 April 2012. Indeed, Hurley's record of their rescue from Elephant Island is an example of such artistic licence.

Those photographers had to carry around heavy, fragile, glass photographic plates. Now we are blessed with minuscule memory sticks. How lucky we ordinary folk are in the 21st century to be able to call ourselves 'photographers', whether we wield a hefty £5,000 Japanese technical wonder or an even more extraordinary technical wonder in the form of a matchbox-sized digital camera in the palm of our hand or on a mobile phone. Yes, and regardless of age, we all belong to the happy band of photographers.

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PHOTO INSIGHT

Frans Lanting explores a very different point of view when photographing zebras in the Masai Mara National Reserve in Kenya. He explains why he photographed this scene in the way he did



FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He will discuss his favourite pictures and share his techniques for capturing dynamic nature images

SOMETIMES an image can present itself when you least expect it. I was photographing in Kenya's Masai Mara National Reserve one day and had parked my vehicle under a shady tree to take a break from the harsh noon sun. I had noticed a group of zebras grazing at a nearby waterhole, and although I was resting I kept a keen eye on them.

To bide my time I had been reading an essay in my mammals field guide about the co-evolution of grasses and grazers on the African savannas. My image was inspired by the story about how the first grasslands emerged millions of years ago. The book explained how grazing animals adapted to make use of the defensive strategies of grasses when global climates became cooler and drier around 35 million years ago.

During this time forests gave way to new open habitats worldwide and African savannas came into their own. Grasses spread and grazing mammals proliferated. In response to the pressures caused by intensive grazing, grasses formed more abrasive silica inside their leaves. This in turn led to grazing animals developing high-crowned teeth and strong digestive systems to digest the coarse grass. Often these grass-eating animals will develop large bellies and backsides! Buffalos, antelope and zebras are good examples of this.

Reading this book made me think about zebras differently. When I looked again at the nearby herd I began to focus on their body forms and their connection to grass. I decided to make *this* the subject of the photograph, rather than the zebras' heads and faces. In other words, I was looking for interesting rear-end compositions! Zebras are very common in the Masai Mara, so the challenge is how to make a zebra look different and come up with a new point of view.

I read a lot of science publications and frequently talk to scientists, and quite often ideas will emerge from these sources – things that aren't immediately obvious, but that I feel might make an imaginative photograph. The idea for this image came from a desire to explore the relationship

between the grass-eating animals and the environment in which they evolved. Once I had the idea, I manoeuvred my vehicle into a position where I could create an image that showed multiple zebras. I attached my Nikon film camera with a 400mm lens to a mount on the car door and kept the aperture wide open to 'dissolve' the foreground and background. The process of composing this shot was very fluid. Because I was driving a vehicle I had control over where to position myself for the shot. I

could easily adjust my shooting position a couple of metres this way or that.

I waited for a cloud to pass in front of the sun, which softened the bright midday light and tempered the harsh shadows. I didn't want any shadows to interfere with the black and white stripes of the zebras. There is a wonderful balance between the three subjects in the foreground and the single tree in the distance. I wanted to incorporate the out-of-focus but still recognisable shape of a lone acacia tree in the distance,



To see more images by Frans Lanting or read his World View columns, visit www.lanting.com

WORLD VIEW



© FRANS LANTING

which told another story about co-evolution: only a very tall animal could have pruned its classic umbrella form. No giraffe came along to nibble on it, however, but the tree alone was enough. It was the finishing touch to an image that shows how changing your point of view can add surprise to a familiar subject, and how zebras can look different without changing their stripes.

The image functions on several levels. First, there is the immediate connection with the subject – everybody knows what a

zebra looks like. Then there is a humorous element, as the zebras aren't portrayed in a conventional way. The image is also very graphic, so it is easy for viewers to connect with what's being presented. Finally, the history of the evolution of zebras and their habitat is implicit in the image.

Sometimes simple is best. I like to let the subject speak, so I'll sometimes look for simple, bold colours that work well together – blue, yellow and green, in this case, with the stand-out black and white stripes.

I took several frames to ensure that I had the image I envisaged. It was only while looking at the various frames afterwards that I knew this image was the one.

Once you see something you think is an interesting subject, it's a case of staying with it and exploring it until you have the image you are after. I'll stay with a subject as long as I feel there is something I can capture from the situation. Africa's big cats are impressive, but in a purely visual sense zebras are hard to beat. *AP*

**Frans Lanting
was talking to
Gemma Padley**

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13MM f/5.6 NIKKOR LENS Photograph by Tony Hurst

The 13mm f/5.6 Nikkor ultra-wide-angle lens was introduced in March 1976 in a pre-AI type lens mount. This extraordinary lens has only ever been available to special order. The 13mm f/5.6 covers an angle of 118°. It weighs in at 1200 grams and represents the widest rectilinear lens available for the 35mm format. It is 4 inches long (10.2cm), with an aperture range from f/5.6 to f/22. It has 16 elements in 12 groups; the front element has a diameter of almost 11cm and is surrounded by a fixed 'petal' style lens hood. It has a floating rear element design, CRC close-range correction, a rectilinear element design for straight line rendition and can focus down to one foot. In 1977 the lens was updated to the AI standard, and in March 1982 the third version was introduced with the AIS type mount with four x 39mm (rear bayonet mount) filters: Skylight, Orange, Amber and Blue in a CL-14 case. It was designed by Mr. Ikuo Mori of the 1st Optical Section, Optical Designing Department at Nikon Optical Japan. Apparently only about 350 of these lenses were ever made. "It is Nikon's greatest lens because not only is it big and supremely expensive, it is Nikon's, and perhaps photography's, greatest lens because it lets us make photographs we can make no other way." Ken Rockwell. MINT- £25,000



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GET THE LOOK

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Cross-processed film effect

Apply the cross-processed effect to your digital images. **Richard Sibley** explains how

SOFTWARE USED **Adobe Photoshop CS4**

SKILL LEVEL 

TIME TO COMPLETE  **10 minutes**

SYSTEM REQUIREMENTS **Windows or Mac**

THE TECHNIQUE of cross-processing a film almost certainly started by accident when someone developed a roll of E-6 slide film in C-41 colour negative chemicals. The result is an image that has a slight shift in colour, as well as blown-out highlights. As a roll of transparency film doesn't have the orange base of a colour negative

film, which sometimes isn't compensated for when printing, this creates an image with a green tint.

Some high street mini-labs often refused to develop E-6 films in C-41 chemistry, despite the fact that it didn't harm the chemicals in the film processor, unless a significant number of films have been through the machine. And, if you didn't have a knowledgeable and understanding lab supervisor, it could take a long, and often futile, explanation of what you wanted them to do.

Some movies are even filmed used a cross-processed effect, which has led to a resurgence in the popularity of this particular style of image. You can still recreate the look of cross-processed film even if you shoot digital images by altering the colour and contrast of a photograph.

In this technique I will be using the Curves Adjustment Layer in Adobe Photoshop to create this look, but you can also use the standard Curves tool found in most editing software.



The cross-processed look used on a portrait



1 Open the image in your editing software and create a new Curves Adjustment Layer (Layer>New Adjustment Layer>Curves).



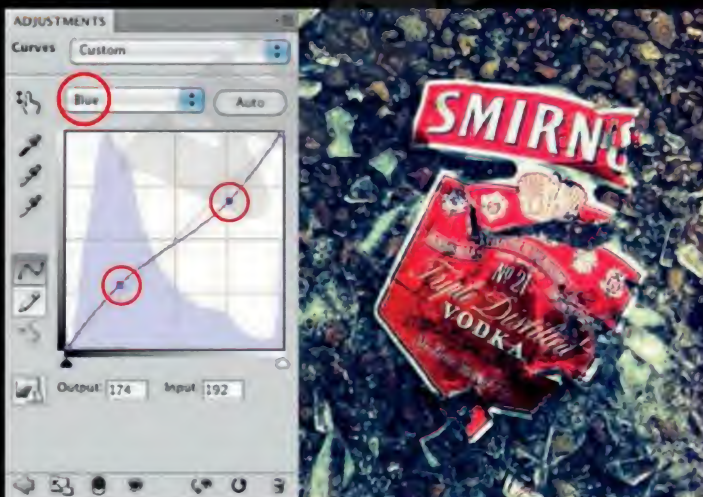
2 Open the Adjustments palette (Window>Adjustments). Then switch from editing the RGB channels to just the Red Channel. Increase the amount of red in the highlights by selecting the curve where it intersects the three-quarters line on the graph and push up the top of the curve.



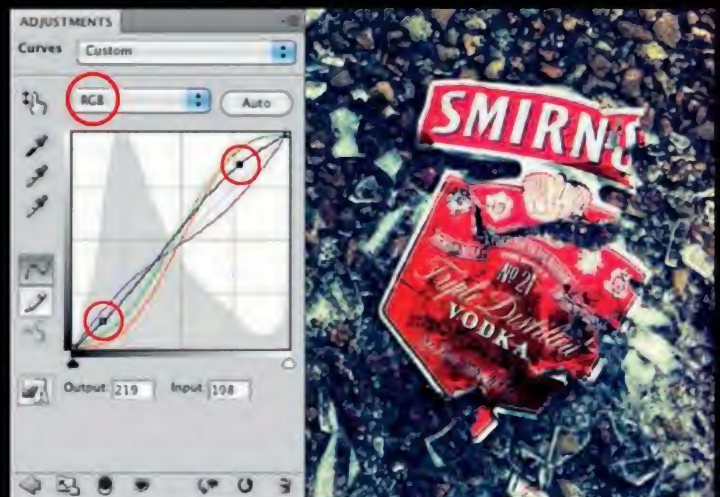
3 Now click on the shadow area of the curve, around the quarter line of the graph. Drag the curve downwards to darken the reds in the shadow area of the image.



4 Next, switch to the Green Channel and repeat steps 2 and 3. How much you adjust the curve will depend on the look you are after, but you will want to increase the green highlights and darken the green shadow areas.



5 For the final colour edit, select the Blue Channel. For this curve, you want to adjust it in the opposite direction to the previous steps – decrease the blue in the highlights and increase it in the shadow areas. Again, how much you adjust this is down to your personal taste.



6 The final stage is to return to the full RGB curve and adjust the overall contrast of the image. Depending on the photograph, this will need to be increased. Create an S-shaped curve by lowering the shadows and boosting the highlights.

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Strange world

Jo Paul Wallace, joint winner of the Street Photography Now Project, explains how the way he shot images slowly began to change after he discovered the 'strange world' of street photography. He talks to **Oliver Atwell**

STREET photography is one of those genres that provokes either a knowing grin or a disgruntled huff and roll of the eyes. It depends on who you talk to. While some see it as a fascinating look into human behaviour, others regard it as an artless and superficial waste of memory card space and film. The truth is that when street photography is done right, it can produce some exquisite imagery – as seen in the entries for the Street Photography Now Project at streetphotographynowproject.wordpress.com.

The project, which was launched on 1 October 2010, is a collaboration between The Photographers' Gallery in London, and Sophie Howarth and Stephen McLaren, authors of the book *Street Photography Now*. Every week for 52 weeks a leading

street photographer issued an instruction that would form the inspiration for photographs taken by members of the associated Flickr group. Each member then submitted one image every week with the instruction in mind. The last instruction was given out on 23 September 2011 and a final count of all entries revealed that more than 16,000 images had been submitted throughout the year.

However, there were two photographers who stood out from all the others – Jo Paul Wallace and Jack Simon. Both were awarded £500 worth of Thames & Hudson vouchers, as well as an online show at the Photographers' Gallery website.

I spoke to London-based photographer Jo Paul Wallace (Jack Simon will feature in

AP 26 January 2012), who is a relatively recent convert to the world of photography, at least in photography terms. He started shooting around 15 years ago during his travels around Europe and South America.

'I lived in Guatemala for a few years where I was shooting a great deal of documentary photography,' says Jo. 'That activity coincided with the charity work that I was doing over there, where I was spending a lot of time with children who were living in places like rubbish tips. That's where the seeds of my street photography was born.'

It was around two years ago that Jo discovered the genre of street photography. He read the *Street Photography Now* book, which gave him the inspiration he needed to expand on his documentary experience and take his photography in a different direction.

'Once I'd discovered this strange world of street photography, the way I shot images began to slowly change,' says Jo. 'The transition came in the form of what I was trying to show in my images. In my documentary work I was always trying to show a definitive scene and document exactly what I was seeing. I realised with street photography that I could explore human behaviour and all the absurdities that go with it. It was more light-hearted and a little more subjective.'

One day, while looking into the background of the *Street Photography Now* book, Jo came

**Instruction #12,
Look for the stars,
even in broad
daylight, Markus
Hartel**



Above: Instruction #24, Follow the money, Stephen McLaren



Instruction #13, Look closer to home, Lars Tunbjörk

'IT WOULD appear that this is a shot that I've waited for,' says Jo. 'The logical thing to think is that I set myself up in this position and waited for someone with their head down to walk into the frame. Actually, I didn't intend for this shot to happen. It was pure luck, as many street photography images can be, that I was attracted to the rubbish you see on the left. All I wanted was for a person to walk past, but then this guy came along with his head down and I went straight into autopilot. I fired off a couple of shots and managed to get the image you see here. Those strokes of luck can be as satisfying as the ones you've actively sought out.'



across the Street Photography Now Project on Flickr.

'At that point I didn't know a great deal about street photography,' says Jo. 'The knowledge I had came from the book and from a handful of my own attempts. I actually only found out about the Street Photography Now project about two days before it started.'

Jo decided that the challenge of producing 52 images throughout the year to fit the weekly instructions was too much of an opportunity to pass up. Once he began submitting images, he realised that one of the most valuable aspects of joining the project was in the feedback that he was receiving from the Flickr community. The comments helped him understand which of his images were the most successful.

'The Flickr group helped me to appreciate which shots fitted the weekly instruction,' says Jo. 'The project group was the first group that I'd ever been a part of in Flickr. Being part of that group presented one of the greatest learning experiences for me. It was a great way of learning about other street photographers, as each week's instruction would come from an established photographer. That would then form the focus of a discussion between the members of the Flickr group, where we could identify and discuss that photographer's style and exactly what it was that made their images interesting. You can then learn to interpret people's images in a more critical way.'



ON THE STREET

Jo's images, which were shot using a Canon EOS 5D Mark II, were generally taken in the spare moments he could grab between work and family.

'I work in the East End of London and have to travel through Greenwich to get there,' says Jo. 'As a result, a lot of my shots were taken in that area. Then, if I got the time to go into other parts of London, I'd grab as many shots as I could find. It was a matter of fitting it around my life. I would take every spare moment that I could get to take a look at that week's instruction, interpret it and then get the shots I wanted.'

As useful as the weekly instructions were to Jo, he maintains that he could never go out looking for a shot with a preconceived idea of what he would shoot that day.

'Things happen so randomly when you're shooting on the street,' he says. 'While there are occasions when you can actively seek out a shot, a lot of the time many of these photographs are things that I was lucky enough to fall across by chance. The instruction sat in the back of my mind and acted as a bit of a subconscious magnet, where it would draw me to things that in some ways fitted into the idea being suggested. Perhaps in some ways the word instruction sounds a little prescriptive. It was more like a weekly inspiration. Then you could use that as your platform to jump into an idea for an image.'

As well as relying on chance encounters, Jo sometimes allowed himself the time to explore one area and wait for something interesting to come to him.

'A few times I found myself in a particular environment waiting for a person to walk into the scene to make the photograph,' he says. 'But that could mean hanging around in one spot for a lengthy amount of time, sometimes up to two hours. On other occasions I would spot someone who just had a certain quality about them. Then it was a



'A few times I found myself in a particular environment waiting for a person to walk into the scene'

Above: Instruction #41, The different shades of grey are astonishing, Boris Savelev

Below: Instruction #2, Turn your attention to the four-legged population, Ying Tang



ALL PICTURES © JO PAUL WALLACE

**Instruction #21,
Be aware of the way the camera
compresses a three-dimensional world
into a two-dimensional plane and use
that to your advantage, Nick Turpin**

'UNLIKE my shot of the man with the CVS sign for a head [see opposite page], this shot was entirely intentional,' says Jo. 'The principal aim was to follow that week's instruction, which was from Nick Turpin, and said, 'Be aware of the way the camera compresses a three-dimensional world into a two-dimensional plane and use that to your advantage.' It was about being aware of how objects on different planes can be arranged to appear as if they are one and the same.'





case of keeping an eye on them and seeing where they went.

'It may sound strange to say, but I try to slow things down,' continues Jo. 'I tune into the world around me and try to see things in slow motion. That means I can relax and focus on the interaction between people and their environment. Then I can get myself in the right position to witness the elements come together.'

GETTING IN CLOSE

More often than not Jo shoots his images with a wideangle lens. He started with a 28mm before moving on to a 17mm although these days he works with a 24mm, which gives him just the right amount of coverage that he requires from his shots. As a result, Jo's images are distinct for their close-ups of people, such as in his shot taken under photographer Christophe Agou's instruction: 'The distance between yourself and others should not be greater than your arm's length' (see below).

'When I'm shooting, I'm getting right into the scene,' says Jo. 'I'm not afraid to get right up close to people. A lot of the time people don't actually think you're shooting at them, but sometimes they don't even notice because I shoot quite fast. I use fast shutter speeds and high ISOs to shoot quickly.'

'On one side of things I want to remain as inconspicuous as I can because of course if they notice me it can undo the candid nature of the image. I'm not there to offend anyone or to ridicule them, so if anyone asks me to delete my image of them I will. The point of my images is to make the viewer feel that they are on the street themselves, in the thick of it as it were.'

Another aspect of Jo's images that stands out is his ability to switch between colour and black & white imagery.

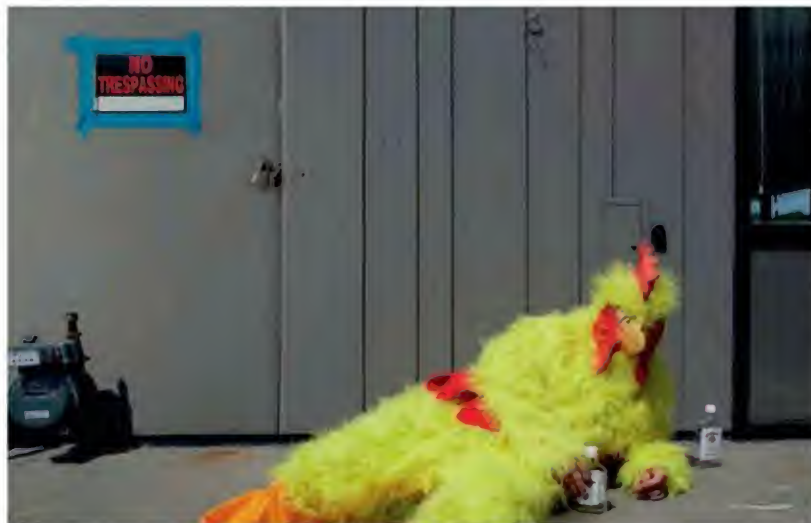
'When I shoot a mono image I don't see it in black & white,' says Jo. 'It's only something that occurs to me later. When I started the project I wanted to have a balance between monochrome and colour shots. Yet while I was shooting these images I had no preconceived idea as to which shots would be the black & white ones. If I go out and shoot on a bright sunny day and there are these striking contrasts between light and shadow, then obviously a monochrome shot is going to better represent those tones and shades. It's also a great way to represent mood and atmosphere. However, there are times when the colours seem to "pop", so clearly this dictates that the final image will remain in colour. The vivid colour is almost the central subject.'

THE FUTURE

Having worked so extensively on producing a series of standalone images for the project, Jo now feels he is ready to focus on something a little more long term.

'I've started to explore an area in East London with the aim of producing a body of work that reflects the identity of a place,' says Jo. 'For me, this involves trying to reflect the social and cultural aspects of

Below: Instruction #36, The distance between yourself and others should not be greater than your arm's length, Christophe Agou



Instruction #48, Things are what they seem to be, or maybe something else, Richard Kalvar

'**THIS** shot was taken in America,' says Jo. 'I think this guy was doing some sort of entertainment event at a coastal resort – he had been working to entertain the kids. With street photography you're always looking for a character and this guy stood out by a mile. He had just finished work and decided that he'd had enough for the day and would relax on the street with a drink. I was able to observe him from a distance and waited for a while before actually shooting. I didn't want to go in there with my shutter firing off because it would have ruined the moment.'

life on the street, while at the same time depicting the graphic element of people within their environment.

While the images that Jo produces are of course the desired result of his hard graft, there is an underlying motive in producing this work.

'Having completed the year-long Street

Photography Now project, I realise that having a purpose in street photography provides both motivation and a sense of direction,' Jo concludes. 'Ultimately, that results in me being able to vastly improve my sense of photography, both technically and theoretically. There's no greater gift that a project can give you.'

We talk to joint winner Jack Simon in **AP 26** January 2012



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APappraisal



Expert advice, help and tips from AP Editor Damien Demolder



Original

PICTURE
OF THE
WEEK

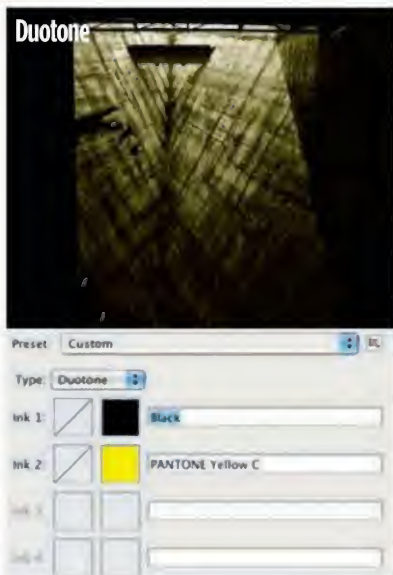
Iguazu Falls hydroelectric dam, Brazil

Matthew Boulton

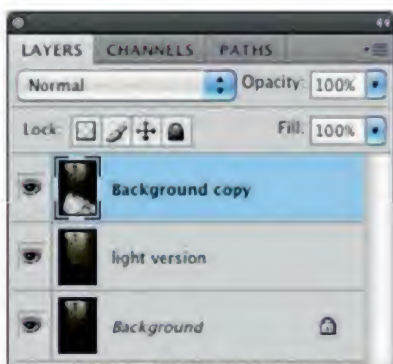
Canon EOS 550D, 17-70mm, 1/1600sec
at f/4, ISO 1600

PROJECTING a sense of scale in some situations can be made difficult if there are no visual references or subjects that we recognise. Here Matthew wants us to be awed at the height of the 'cathedral' interior of this dam in Brazil, but the only element that might give us a clue as to the size of the place is the handrail on the platform, which is reproduced quite small and halfway up the frame. As there is equal space above and below the handrail any drama has been neutralised, so I've introduced a crop that places it on the lower third of the frame that then leaves the rest of the structure to tower above it.

Using Levels I darkened the shadows and midtones, relying on the added contrast to emphasise the distance from the top to the bottom of the picture, while at the same time producing a greater sense of depth with the darker shadows. The picture works quite nicely in black & white, but with a touch of warm colour I think it will look more interesting. I used a yellow second ink in duotone mode and then, having switched back to RGB mode, desaturated



Duotone



Lighter version



the colour to make it much more subtle.

The added colour with that contrast has obscured some of the detail below the handrail and platform, and we need some information there to help us appreciate that there is wall below as well as above. To



Desaturated



Edited

achieve this, I made a much lighter version of the image and pasted it over the adjusted version on top of that again. Using the Eraser tool set to 40% opacity and with a soft edge, I was able to gently erase parts of the dark layer to allow the detail from the lighter layer to show through. This gives the platform its shape back, and allows us to put it into the perspective of the whole structure.

Matthew got all the angles right and spotted a scene with great potential, so he wins my picture of the week award.



WIN

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Reader Spotlight

Elliot Hook Hertfordshire

Elliot's favourite subjects to shoot are the landscapes and wildlife of the British Isles – two subjects with which he feels he has a natural affinity. 'I really enjoy being outside among nature, and I use photography to try to capture those experiences to share with others,' he says. 'I appreciate the solitude that photography can bring; the feeling of being out there alone in the wild and experiencing nature first-hand.' Elliot's aim is to photograph as much of Britain's wildlife as he can.

Stag at Woburn

1 This is a classic shot of a deer among ferns silhouetted against the sun's rays
Olympus E-3, 70-300mm, 1/2500sec at f/7.1, ISO 320, tripod



3

EDITOR'S CHOICE

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We've seen 'deer silhouetted against misty dawn light' lots of times before, but Elliot's shot here is a particularly good example of the form. He certainly has all the elements needed: warm low-angled light, a fine beast with good antlers and just the right amount of mist. In this picture, I like the way the ferns echo the jagged fur of the deer's throat and the streaks of light coming from behind. A great shot, Elliot –
Damien Demolder, Editor

Tiger at wildlife park

2 This unconventional portrait benefits from the tight cropping
Olympus E-3, 70-300mm, 1/400sec at f/7.1, ISO 500

Autumn agarics

3 The vivid colour of the fly agaric fungi and grass offer a real feeling of autumn
Olympus E-420, 70-300mm, 1/1600sec at f/4.1, ISO 100

Fulmar at Land's End

4 Placing the bird on the far left has resulted in this striking composition taken in Cornwall
Olympus E-3, 70-300mm, 1/1600sec at f/5.6, ISO 250



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Elliot Hook Continued

Red kite

5 Elliot has given ample space to this impressive bird of prey

Olympus E-3, 70-300mm, 1/1600sec at f/7.1, ISO 400

Rolling hills

6 The textures of this image seem almost impressionistic

Olympus E-420, 40-150mm, 2secs at f/22, ISO 100, tripod, ND filter, ND grad





Mike Wilde West Yorkshire

Mike's first forays into photography occurred when his father bought him a Brownie 127 camera to document a school trip to Switzerland. He has been hooked ever since and has been slowly building up a significant collection of cameras and lenses. Mike sees himself as an all-round photographer who dabbles in various genres, such as wildlife, architecture and macro. Some of his favourite locations are the Western Isles, Wales and North Yorkshire.

Fox at Potteric Car Reserve

1 Using the vegetation as a frame for the fox has worked well here
Nikon D300, 150-500mm, 1/4000sec at f/8, ISO 200

Backlit hind and midges

2 The ethereal lighting is the most striking feature of this image
Nikon D300, 150-500mm, 1/1250 at f/6.3, ISO 200

Great spotted woodpecker

3 Woodpeckers are incredibly active, so Mike was lucky to get this shot
Nikon D300, 150-500mm, 1/1600sec at f/6.3, ISO 800





Oliver Mannion

Kent

In 2010 Oliver was named the Kent Wildlife Trust Photographer of the Year due to his winning photograph of a swan in flight taken at Oare Marshes Reserve in Faversham. As can be seen in this selection of pictures, Oliver chooses not to restrict himself to one type of animal and likes to photograph various different species. You can see more of his work at www.flickr.com/photos/olivermannion.



Blue tit

1 The contrast of light and shadow is a striking feature
Canon EOS 400D,
300mm, 1/200sec at
f/7.1, ISO 200

Marsh frog

2 The bizarre and vivid eye is a strong focus point here
Canon EOS 400D,
300mm, 1/200sec
at f/9, ISO 200

Bush cricket

3 The greens and blues complement each other nicely
Canon EOS 400D,
1/250sec at f/5.6,
ISO 100

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Living off the land

For some years **Steve McCurry** has been working with Lavazza coffee documenting the lives of coffee producers across the world. He talks to **Gemma Padley** about his involvement with the project and offers a glimpse into his photographic world



A girl looks
thoughtfully at
the camera in La
Fortuna, Honduras



Above: A group of men playing pool in Honduras

Left: A man relaxes with a drink in La Fortuna, Honduras



STEVE McCurry is one of the world's greatest living photographers. A regular contributor to *National Geographic* and a member of Magnum Photos since 1986, his instantly recognisable images are both emotive and thought provoking. He skilfully conveys what life is like for ordinary people throughout the world, yet deftly avoids clichés in the process.

For a number of years Steve has been involved in a project called Project ¡Tierra! (*tierra* being the Spanish word for land) launched by Italian coffee company Lavazza. The aim of the scheme is to improve the economic, social and environmental conditions of coffee-producing communities in countries such as Honduras, Peru and Colombia, and to allow the communities to function autonomously and in a sustained way. Some of the measures Lavazza has taken include offering training to coffee growers and providing modern equipment to improve the efficiency of production, as well as refurbishing existing facilities.

Steve's role involves visiting these coffee-growing countries, and photographing the lives and experiences of the coffee growers to raise awareness of the project through his images. He used a Nikon D3X with a 24-70mm lens for the project. 'I've been working with Lavazza for several years, travelling around the world photographing many of their coffee-growing projects,' says Steve. 'Tierra is an ongoing project, which involves working with small coffee

producers to advance the coffee-producing techniques and improve infrastructures. The aim is to improve the livelihood of the coffee growers and their families. My role was to document this.'

In August last year, Steve travelled to the Lambari area of Brazil. In January this year he visited the state of Karnataka in India, and also Tanzania. 'There are other locations we still want to go to, such as Vietnam and Cambodia, and perhaps Uganda,' he says. 'Of all the places I went to I had a particular fondness for Peru and Honduras,' adds Steve. 'We were staying in very small villages and the projects were often family-related. Every family had its own part to play – either to pick or dry the coffee. It's a real community feel.'

Perhaps we should pause here for a moment to fill in some important background information on both Steve and Lavazza. Steve, who was born in Philadelphia, Pennsylvania, and now lives in New York, began his career photographing in Afghanistan after working for a newspaper for a couple of years and spending time in India, where he honed his photographic eye. He has covered conflicts in countries such as Cambodia, the Philippines and Iraq, and has won numerous awards for his photography,



ALL PICTURES © STEVE MCCURRY UNLESS OTHERWISE STATED

A worker takes a well-earned break in Colombia

A girl pauses to have her portrait taken in Honduras

including the Robert Capa Gold Medal for his work in Afghanistan. Among his best-known photographs is the famous 'Afghan Girl' image – a portrait of a refugee girl with piercing green eyes taken in 1985. However, in terms of the depth and breadth of Steve's photographic archive, this is just the tip of the iceberg.

Steve's involvement with Lavazza began in 1999 when he and 11 other Magnum photographers, including Elliott Erwitt, Inge Morath, Martine Franck, Ian Berry and René Burri, were invited to produce the Lavazza calendar for that year. Working under the title 'The Sensual World of Coffee', the photographers took pictures that explored coffee in five continents. Locations included Cadaques in Spain, Addis Ababa in Ethiopia and Puerto Colombia, Colombia. Steve's image, which was published for the month of April (see page 40) was taken in Delhi, India, and shows a lady holding a cup of coffee, looking out of the frame, while a man pours coffee for another lady in the background.

'Working on the Magnum edition of the Lavazza Calendar in 1999 was great fun,' says Steve. 'It was a worldwide campaign. We were 12 Magnum photographers scattered all over the planet. I've worked in India for a number of years, so I decided

to take my image in India. India is primarily a tea-drinking country, but they also grow coffee. I photographed some people drinking coffee at a reception in the capital, Delhi. I wanted a location with a historical feel – one that had architectural detail in the background. My approach has always been a documentary one and in this situation I was able to photograph the people as they were.'

Lavazza has been producing coffee for 100 years and has published the Lavazza Calendar for the past 20 years. Each edition of the calendar is produced by a well-known photographer and is a celebration of the company's passion, creativity and commitment to producing the very best coffee. Recently celebrating its 20th anniversary at a lavish ceremony in Milan (see page 40 for more) the calendar has been produced by some of the biggest names in photography, including Helmut Newton, David LaChapelle, Albert Watson and Annie Leibovitz.

'If I were to produce a Lavazza Calendar, I'd want a universal theme, perhaps involving travel to different coffee-producing countries,' ponders Steve. 'I'd want a theme that united these different cultures to give a sense of the "one world" we live in. It would require a lot of thought to come up with something inventive, but it would be a great challenge and lots of fun.'

With his wealth of experience as a photojournalist and connection with



➔ Lavazza already firmly established, Steve was the obvious choice to spearhead a project focused on documenting the lives of coffee growers across the world.

Steve's images, from his environmental portraits of workers preparing the ground for the coffee plants to the evocative portraits of children looking wistfully out of the frame, provide a unique insight into these people's lives. They serve as a reminder of the dedication and commitment of the coffee growers and how labour intensive their work can be.

For each location Steve visited, part of the objective was to photograph the pruning, drying and all techniques associated with the production of the coffee. But aside from this there is a serious social component that Steve wanted to convey. Whether this involved children at school or people going about their daily business, Steve's aim was to relay the real lives of the people he encountered. 'We didn't only want to photograph the coffee production,' he says. 'We wanted to show how people live in these coffee-producing countries.'

Steve's approach, as is the case with all his documentary work, is to forge a connection with his subjects. Sometimes he was invited into people's homes and spent time at the plantations. 'A good portrait is one that gives an insight into the personality of the person being photographed,' he says. 'Light, design, composition and emotional content are elements that are important to a good portrait. Photographers depend on intuition and instinct. You arrive at a certain balance regarding the right background, moment and a particular light. It's important to relate to them as real people, not simply as subjects for your camera,' he adds. 'Once a rapport is established, people tend to relax and open up. I don't think there's any mystery about it.' AP

To see more of Steve's images visit www.stevemccurry.com

To find out more about Lavazza and Project ¡Tierra! visit www.lavazza.com/corporate/en/company/socialresponsibility/gallery/india.html Lavazza ¡Tierra! is a full range of Rainforest Alliance-certified products. For more information visit <http://storeuk.lavazza.com/a-modo-mio/capsules/-tierra-intenso/prod1041.html>.



Above: Men hard at work in Brazil

Below: Steve's image for the 1999 Magnum edition of the Lavazza Calendar

STEVE MCCURRY AND THE 2012 LAVAZZA CALENDAR

TO CELEBRATE 20 years of the Lavazza Calendar, Lavazza ran a competition for amateur photographers judged by Steve McCurry. The theme was 'Travel and Seduction'. Entrants were invited to upload their images to the Lavazza website between 1 August and 25 September this year. 'I was very impressed with the high quality of entries,' says Steve. 'There were a lot of creative, inventive photographs. I loved the image of a female nude lying in bed with a coffee cup beside her taken by Michele Michelsanti (below). I thought it had a wonderful composition and sensuality.' The winning photographers were among the guests at the official launch of the 2012 Lavazza Calendar in October in Milan, Italy. Among the guests were Magnum photographers Steve McCurry and Elliott Erwitt. (For more details see AP's news story at www.amateurphotographer.co.uk/news and search for 'Lavazza').



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Left: Man Ray self-portrait, 1931

Right: Man Ray's solarized image titled 'Woman on folded arms', 1931



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Man Ray (1890-1976)

Man Ray deliberately broke photography's 'rules' to create his distinctively imaginative imagery, writes **David Clark**

MAN RAY was a painter, filmmaker, sculptor, poet, essayist and philosopher, but he is best known for being a groundbreaking and original photographer. Although his most famous work was produced in the 1920s and '30s, it still retains its vitality and visual impact today.

Ray approached photography in the same way as his other artistic pursuits: as a means of creative self-expression for which there are no rules. At a time when 'straight' photography was fashionable and many believed that the medium's strength lay in its detailed reproduction of the real world, Ray's work explored the world of the imagination.

In his lifetime, Ray created his own enigma; he evaded giving information about his family background and often playfully invented conflicting stories about his life

and work. He insisted, for example, that his real name was Man Ray, but we now know that he was originally named Emmanuel Radnitzky and that he was born in 1890 to Russian-Jewish parents who had emigrated to Philadelphia, Pennsylvania, in the USA.

His father was a tailor and his mother a seamstress, but Ray showed a strong interest in drawing from a young age. When he graduated from high school in New York, he was offered a scholarship to study architecture but turned it down to pursue a career as an artist. In these early years, he began by earning his living as a commercial artist and technical illustrator.

He initially painted in a Cubist style and his work soon brought him to the attention of leading figures in the arts, including Alfred Stieglitz (who introduced

him to photography) and the artist Marcel Duchamp. When Ray moved to Paris in 1921, Duchamp took him to meet many of the other artists and writers living in the city at that time. Soon Ray was doing portraits of Picasso, Hemingway, Joyce, Dali and others, and by 1924 he was working regularly for *Vogue* magazine.

At this time he also began working with photograms – images made by placing three-dimensional objects on photographic paper and exposing them to light. Photograms had been made since the earliest days of photography, but Ray reinvented them in his own style and called them Rayographs.

He took photograms to a new creative level, making complex assemblages that often juxtaposed incongruous objects. He sometimes moved them, or the light source, during the exposure, creating intriguing visual effects. As he later wrote in his autobiography, he was 'trying to do with photography what painters were doing, but with light and chemicals instead of pigment and without the optical help of the camera'.

By 1929, Ray was himself one of the leading artists working in Paris and was considered part of the Surrealist group. That year, Lee Miller, then a famous model and one of the most celebrated beauties of her age, travelled to the city with the aim of becoming Ray's assistant.

Although Ray initially refused, she soon became not only his assistant but also his model, muse and lover. Their tempestuous relationship and artistic collaboration lasted three years, during which Ray developed the technique most



© MAN RAY TRUST/AD&P, PARIS 2011



associated with his name: solarization.

Photographers had been aware of solarization since the 19th century, but it hadn't been consciously used as an artistic technique. It involved the partial or total inversion of an image on a negative or print, caused by temporarily switching on a light during development, and was regarded as an unfortunate accident. In 1930, Miller accidentally switched on a light while developing one of Ray's prints and he immediately saw its artistic potential.

He developed the idea and began consciously solarising images as an artistic technique. These startling images caused a sensation in the art world and, for many commentators, confirmed photography's potential as a creative art form on a par with painting and sculpture.

Ray, however, refused to discuss his work in detail, preferring to let it speak for itself. He said, 'Of course, there will always be those who look only at technique, who ask "How?", while others of a more curious nature will ask "Why?". Personally, I have always preferred inspiration to information.'

When Ray's affair with Miller ended in 1932, he was distraught. Around this time he made one of his most famous photographs, 'Glass Tears' (see above), which shows part of a woman's face with glass beads in place of real tears. Although Ray never specifically commented on the background to the photograph, its date suggests it may be related to his break-up with Miller.

In 1940, after the German occupation of Paris, Ray returned to America and settled

in Los Angeles, where he worked as a fashion photographer for almost ten years. He returned to Paris in 1951, where he lived for the rest of his life and continued to photograph, paint and make other artworks. He died in Paris in 1976, aged 86.

Ray's charismatic personality, his visual inventiveness and his insistence on the importance of artistic freedom put him among the most influential artists of the 20th century. His greatest work came about as a result of his mischievous rule-breaking and his belief that in art, everything can and should be tried. For him, the results always justified the means.

'When I took photos, when I was in the darkroom,' he stated, 'I deliberately dodged all the rules, I mixed the most insane products together, I used film way past its use-by date, I committed heinous crimes against chemistry and photography, and you can't see any of it' **AP**

BOOKS AND WEBSITES

Books: *Man Ray: American Artist* by Neil Baldwin (published by Da Capo Press) is a biography that attempts to get behind the myths about the man. *Man Ray/Lee Miller: Partners in Surrealism*, published earlier this year, focuses on the couple's working and personal relationship.

Websites: The official website of the Man Ray Trust is www.manraytrust.com. The site features links to the Man Ray image archive and other sites. Further details of Ray's life, plus more useful links, can be found on the Man Ray page on www.wikipedia.org.

Man Ray's 'Glass tears', 1932, which many believe is related to his break-up with Lee Miller

Biography

1890

Born Emmanuel Radnitzky in Philadelphia, Pennsylvania, on 27 August to Russian-Jewish immigrant parents

1897

The family moves to New York

1908

Graduates from high school and pursues a career as an artist

1912

Antisemitism and ethnic discrimination force the family to change its name to 'Ray'. Emmanuel, nicknamed 'Manny', starts to call himself Man Ray

1912

Begins studying at the free-thinking Ferrer School in New York, where his artwork develops rapidly

1914

Marries the poet Adon Lacroix. They separate five years later

1921

Moves to Paris and settles in the Montparnasse area

1923

Publishes his first Rayographs

1929

Lee Miller becomes his assistant and soon his model, muse and lover

1930

Develops the technique of solarization after Miller accidentally turns on a light while developing one of Ray's prints

1932

Ray and Lee Miller separate

1940

Leaves Paris in response to the German occupation. In Los Angeles he meets Juliet Browner and marries in 1946

1963

Publishes his autobiography *Self-Portrait*

1974

A special exhibition of Ray's work, celebrating his 85th birthday, is held at New York's Cultural Center

1976

Dies from a lung infection in Paris on 18 November

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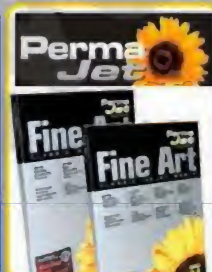
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Case Logic SLR Camera Backpack £79

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THIS is the first time we have reviewed a bag from Case Logic, and the initial impressions are good. There are several bags in the range, and on test is one of the largest, the SLR Camera Backpack. It is designed to hold an enthusiast DSLR with 70–200mm lens attached, plus it has space for an extra six smaller lenses/flashgun, although like most bags the internal dividers are adjustable. Handily, the dividers are bright orange, which means the kit stands out well. Only one entrance to the kit section means you have to take the backpack off the shoulders, which makes it slower to access than those with side pockets.

On the front is a pocket that is handy for papers, while smaller pockets inside are ideal for camera accessories. The rear has a 15in laptop compartment and pocket that holds a raincover, which is also a good place to hide valuables. The padding on the back of the bag and straps is ample, meaning a full load is comfortable. A nice touch is the Velcro loop ('strap management') to roll away excess strap ends. Instead of side access, there are external pockets to hold a drinks bottle and tripod legs. I would like to see slightly better padding on the underside of the bag, although the front of the bag is well protected.

Tim Coleman



Amateur Photographer
A well-priced bag with numerous pockets that is ideal for the casual user



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WESTCOTT'S Micro Apollo diffuses the flash light emitted from a hotshoe flash unit. The device is constructed from a soft shell with silver interior for maximum light output, a diffused front panel and black sides to reduce light spillage. Inside, a removable metal frame gives the front a rigid structure. With its Velcro tabs it can be adjusted to any size of flashgun and fastened securely and speedily. Where the metal frame gives the Micro Apollo an advantage over the competition is that it can easily be used to hold colour gels, making the device a great option for a variety of flashlight modifications.

Although the construction of the Micro Apollo feels less durable than some other similar devices, it is sturdy enough in use and practical. It adds a new dimension to flash photography, without taking up much space in the kit bag thanks to its flat-pack design.

Tim Coleman

Amateur Photographer
A versatile flashlight modifier



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Fujifilm FinePix X10

Fuji's advanced compact camera follows the styling of the X100. We put it to the test.

AP 10 December

Sony NEX-5N

The update to the original NEX-5 sees a new 16-million-pixel sensor, 10fps shooting and 1080p HD video.

AP 10 December

Ricoh GRD IV

Ricoh's latest advanced compact camera with a 28mm f/1.9 lens and 10-million-pixel sensor.

AP 17 December

Nissin Di622 Mark II

Nissin has updated its mid-range flash gun and it now features three wireless modes and up to a 44 guide number.

AP 17 December

Harman Titan

This sleekly designed injection-moulded pinhole camera is a collaboration between Harman and Walker Cameras.

AP 24 December

Expand your creativity

Photo © Tay Choon Guan



Tokina

AF 11-16MM F/2.8

The new Tokina AT-X 116 PRO DX is an ultra-wide angle lens with a fast f/2.8 aperture for better photography in low-light situations and creative shallow depth of field.

Based on the award-winning optical design of the AT-X 124 PRO DX, it has a slightly shorter zoom range to maintain optical quality at wide apertures.

Tokina's exclusive One-touch Focus Clutch Mechanism allows the photographer to easily and quickly switch between Auto Focus and Manual Focus.

The lens is designed for use exclusively on **Canon, Nikon** and **Sony** Digital SLR cameras with an APS-C sized sensor.

Visit www.kenro.co.uk for more information.

"Tokina offers engineering and optical quality at least the equal of the camera makers."

Geoffrey Crawley - *Amateur Photographer Magazine*

Tokina AF-X 116 Pro DX AF 11-16mm f/2.8

| | |
|---------------|-------|
| Specification | 20/70 |
| Build | 10/10 |
| Handling | 10/10 |
| Performance | 20/10 |

89%

Photographer



100mm f/2.8 MACRO
AT-X AF PRO D



AF 35mm f/2.8
MACRO AT-X PRO DX



10-17mm f/3.5-4.5
AT-X DX FISH-EYE



12-24 mm f/4.0
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Samsung NX200

With its 20.3-million-pixel APS-C sensor, Samsung's slim compact system camera certainly raises the stakes. We find out what the NX200 has to offer advanced photographers



Mat Gallagher
Deputy Editor

SAMSUNG'S move into the compact system camera (CSC) market seemed a natural step for a company keen to provide more advanced photographic solutions. Without much of a camera heritage to call upon and only a brief stint (from 2005–2009) in DSLRs as a collaboration with Pentax, using the Pentax K mount, this new market had much more potential. Rather than taking the potentially easy route of joining the micro four thirds system for its compact system cameras, Samsung

created its own lens mount and opted for a larger APS-C sized sensor. This combination of large sensor and slim body has proved popular with more advanced photographers, and was also the route taken by Sony with its NEX range. CSCs are divided into two groupings split by design rather than features or cost. The DSLR-styled model features an electronic viewfinder and a substantial grip, while the more compact-styled version opts for a slimmer design, often without a viewfinder. Although the DSLR style appeared the most popular initially, as second and third generations are released it is the compact-bodied system taking the lead.

Samsung's compact-style range was introduced with the NX100 which, although it lacked the viewfinder and the grip of the

AT A GLANCE

- 20.3-million-pixel APS-C CMOS sensor
- NX mount
- i-Function 2.0
- 3in, 614,000-dot AMOLED screen
- 7fps continuous shooting
- 1080p HD video capture
- Street price around £699

company's DSLR-styled NX10, was actually not that much smaller, due to the dew-drop-inspired body design. The NX200, which replaces the NX100, is much slimmer than its predecessor, and replaces the 14.6-million-pixel sensor with a brand-new Samsung-made 20.3-million-pixel CMOS unit. Combining such a high-resolution sensor with a small body puts the NX200 in a very strong position. After all, with the exception of the new Sony models, users would need to look at semi-professional full-frame models to find a similar resolution. The camera also uses the i-Function lens system – now with customisable functions – and a high ISO 12,800 setting for low-light conditions.

FEATURES

The smaller four thirds sensor used by Panasonic and Olympus in their system cameras benefits from requiring a smaller image circle and shorter focal lengths due to the smaller sensor, resulting in physically smaller lenses. With an APS-C-sized sensor, Samsung didn't have this luxury, but the NX mount has included designs such as a collapsible zoom and three pancake lenses to keep the optics compact. The new sensor provides a 5472x3648-pixel image, equating to roughly a 12x18in print at 300ppi or an A2 print at 220ppi.

Images are saved in a choice of JPEG with normal, fine or super fine compression, or Samsung's native 12-bit SRW raw format. Although no information has been given as to whether this is a completely new processor or a tweaked version of the previous model, it now allows a 1-stop increase in sensitivity, giving an ISO range of 100-12,800 along with full 1080p HD video at 30fps compared with the 720p offered by all other NX models. Video is recorded in MP4 format with stereo sound and there are options for manual and speed priority exposure control, as well as the program and aperture priority seen on the NX100.

Super Sonic Drive (SSD) dust reduction is built into the body to dislodge any dust particles in front of the sensor, although stabilisation remains lens based and is only present in the longer lenses and the 18-55mm kit lens. The pancake lenses and the 20-50mm remain non-stabilised to keep the size of the lenses compact, and is not an issue at these focal lengths.

The TTL metering system uses a 211-segment array with a choice of multi, centreweighted and spot options. Exposure compensation is available in $\frac{1}{2}$ or $\frac{1}{3}$ stops to just $\pm 3\text{EV}$, rather than the 5EV that is becoming more common on advanced models. Bracketing can also be applied with 3 frames in $\frac{1}{2}$ or $\frac{1}{3}$ stops for exposure and ± 1 to 3 steps in both axes for white balance. White balance itself can be fine-tuned in all modes and features seven presets as well as auto, temperature value and custom – set via the shutter button. The contrast-detect autofocus is now claimed to be faster, with a 100ms focus time, compared to the 170ms of the NX100 and NX11. Alongside the single and continuous options there is face detection, single-point selection (across all but the extremes of the image frame), 15-area focus and 35-area focus (close-up).

The standard array of manual and priority



The compact size of the NX200 makes it ideal for street photography

The large sensor and wide-aperture lenses allow shallow depth of field in the shots

exposure shooting modes is accompanied by a lens priority mode (to pick the best settings dependant on the lens attached), a smart auto mode, the panorama mode (as seen in the NX11) for instant stitched panoramas by holding the shutter and sweeping the camera across the scene (horizontally or vertically), and video. There are also scene and magic modes. There are 15 scene modes, including a new 3D mode, while magic mode houses 10 smart filters for effects such as vignette, old film and halftone dots, and magic frames, which include 13 graphic images to place your image into – such as a newspaper front page or an old film. This may be very entertaining for the family, but not modes photographers are likely to use very often.

There is no built-in flash in the NX200 as there was in the NX100, although the standard kit includes a small hotshoe-mounted unit with tilt control and a guide number of 8m @ ISO 100. There is also a noticeable removal of the accessory port, which was used by the electronic viewfinder. However, the hotshoe has two extra contacts that could be used for a forthcoming EVF.

The NX200 boasts a new high-speed continuous shooting mode to allow 7fps and, despite initial reports, this is selectable in the drive mode and at the full 20-million-pixel resolution. The camera uses SD cards for storage and is fully compatible with SDHC and the new SDXC cards. Using a SanDisk 8GB Extreme Pro SDHC card, the NX200 will maintain the 7fps burst shooting for up to 7 raw files, or 11 JPEG files, while using the slower 3fps shooting mode allows greater numbers to be taken. A separate burst mode records 30 images at 7fps with a single press of the button, but this is at a reduced resolution of approx 5 million pixels. Individual write times appear on the slow side, with files taking around 2secs for a JPEG, around 6secs for raw and around 7secs for a combined raw and super fine JPEG. The menu system is not accessible while files are being written, but shooting can resume without delay.

9/10

BUILD AND HANDLING

The slim body of the NX200 is comparable with the likes of the Sony NEX-5 and the Olympus E-PL3, and is noticeably smaller than the NX100. Measuring just 24mm at its thinnest point, the lens mount actually extends out from the body, to maintain the required flange depth. The casing is now made from magnesium alloy rather than plastic, giving a more solid feel, while the



'The slim body of the NX200 is comparable with the Sony NEX-5 and the Olympus E-PL3, and is notably smaller than the NX100'

rubber and leatherette grip is comfortable and allows a solid hold combined with the rubber thumb grip on the rear. It is reassuring that, despite its small frame, the NX200 feels sturdy in the hand and not too fiddly in operation. The main adjustment controls are split between a small top dial and the rear rotating multi-directional control. The Fn button provides access to a quick menu, which you can then scroll between the main features and quickly adjust them, while a custom button can be set for an optical preview, one-touch WB or one-touch raw+. It is a shame that only the one button can be customised as it would be handy to be able to adjust the mode of the Fn button and even the multi-direction button controls.

The lens ring can provide adjustment thanks to the i-Function system. The functions, which range from aperture, white balance and shutter speed to scene modes, can be controlled using the lens and swapped between with a press of the iFn button on the lens barrel. This is a handy method of changing modes that allows a solid grip to be maintained, although with such quick access to functions via the rear Fn button and adjustment dials within a finger's reach, it is easy to forget about the i-Function options.

Having the flash as a separate unit rather than part of the camera is slightly prohibitive, although without a current viewfinder option to challenge the hotshoe position, there is no reason why it can't be permanently stationed on the camera. The high ISO settings and creative options also mean the

lack of flash is not the issue it once was.

AMOLED screens are known for their high refresh rates, crisp detail and low power consumption, but the 3in, 640,000-dot screen on the NX200 is the same as the version fitted to all the previous NX models. While the quality is still more than acceptable and offers a decent angle of view, this resolution has now been surpassed in quality by the 921,000-dot LED panels in many system cameras, and by the Super and HD Super AMOLED screens featuring in other Samsung products. As the screen resolution has not been raised, it would have been nice to at least see a vari-angle bracket for the screen to allow high and low-level composition.

The new battery unit in the NX200 (BP1030) claims a 120-shot increase from the NX100 unit, from 210 up to 330, despite the power reducing from 1300mAh to 1030mAh. In practice, the NX200 does stand up to these claims with roughly a 300–400-shot life, depending on usage, although this still seems on the low side compared to a nearly 800-shot life of the recently tested Sony NEX-7 (AP 19 November).

8/10

AUTOFOCUS

The single-point AF selection provides a choice of four AF point sizes and a potential 165 positions across the frame for accurate positioning. It is a shame this doesn't extend right to the edges of the frame, but this will not be an issue for most users. The multipoint modes are limited



Shooting at -1.6EV allowed me to retain the detail in the sky, while in software there was plenty of detail that could be recovered from the shadows, even from the JPEG

to within a central area with either 15 or 35 points, but are ideal for larger subjects in the frame. Contrast-detect AF systems are no longer the painfully slow experience they once were on the first DSLR live view systems. The NX200's advanced AF certainly sees another step forward, but despite its potential 100ms focus speed I found it required a high-contrast edge to find focus. Also, at times it showed a green AF point to confirm focus before it was ready to shoot, causing

FEATURES IN USE LENSES

FOUR new lenses have been added to the NX range, making a total of 11 optics available for the NX200. The first and perhaps most suited to this new slim model is the 16mm f/2.4 prime. This is a pancake lens, joining the current 20mm and 30mm versions with a price of £299. Providing a focal equivalent of 24mm on 35mm cameras, it makes a handy wideangle for landscapes and features a 43mm filter thread on the front. Results appear sharp with no sign of barrel distortion. The 60mm f/2.8 Macro OIS is a substantial lens complete with optical image stabilisation, priced £549. This provides full 1:1 magnification and appears exceptionally sharp. Despite being a prime, it features two adjustment rings – a large rubberised front grip for focus control with direct focus control rather than an electronic link, and a small rear ring for i-Function control. This second ring avoids the focus being adjusted by accident during macro shots and the i-Function

button must still be pressed before this is activated. The third lens is the all-encompassing super zoom, an 18–200mm f/3.5–6.3 OIS, which equates to 27–300mm in 35mm terms, costing £649. This is a powerful but fairly large lens for the NX200 and would be better suited to the NX11. However, the quality seems impressive throughout the range and it provides a handy all-round solution. The lens extends to nearly double its length when at 200mm, but comes with a lock switch to keep it contracted. Focusing is fast and near silent on the 18–200mm thanks to the voice coil motor (VCM), making it suitable for video use. Indeed, the other new lenses are all fairly silent in operation. A final lens – the 85mm f/1.4 costing a hefty £899 – wasn't available at the time of testing. Due to its wide aperture it features a much larger diameter, which looks at odds with the small frame of the NX200 but should make an impressive close portrait lens.



➔ a perceived shutter lag. In terms of speed, it compares well even against rapid Olympus E-P3 and Panasonic Lumix DMC-G3 models, but suffers equally in lower contrast scenes. Continuous focus mode isn't particularly fast to react, so is more suited to video use than fast-moving subjects, and there is no AF tracking mode.

Using the camera in manual-focus mode is a surprisingly pleasant experience, thanks to the magnification of the image on the rear screen. However, the magnifier only works on the central area and cannot be moved around the frame (except with the manual override of the 60mm macro), making off-centre focusing on a tripod a little tricky without adjusting the composition. Most of the lenses use an electronic connection between the focus adjustment on the lens and the barrel, but the movement is still very smooth allowing for precise correction.

8/10

WHITE BALANCE AND COLOUR

The auto white balance mode copes well with most situations, from indoor tungsten lighting to bright sunlight, leaving a neutral coloured image. However, in shaded areas colours occasionally appeared slightly cool compared to the shade setting. The range of presets covers most light sources, including three fluorescent settings, and the custom setting is extremely handy for studio or colour-critical work.

JPEG images are processed to what I would class as 'print ready' in the standard colour mode, with rich and deep colours, although not overdone. There is a range of eight additional colour settings from vivid to classic (monochrome), as well as three custom settings with adjustment of colour, sharpness, saturation and contrast for each.

8/10

NOISE, RESOLUTION, AND SENSITIVITY

With the exception of the new 24-million-pixel Sony models, the NX200 has the highest-resolution APS-C-sized sensor to date, so seeing how it displays detail and handles noise is of great interest. Samsung makes this new sensor itself and, if successful, it could be making its way into many future models. The results of our standard resolution chart reveal that the detail is well resolved, reaching an impressive 32 with the raw file and the JPEG. Even at ISO 1600 it retains a 28 value for raw and JPEG, although at ISO 6400 and above values slide more dramatically, reaching just 18 from the JPEG at ISO 12,800.

Colour noise remains suppressed throughout the range from the JPEG files, and only presents itself in the raw files from ISO 1600, although it is easily removed in processing. Luminance noise appears quite early on, showing in the JPEGs from ISO 800 with close inspection at 100% and is



Facts & figures

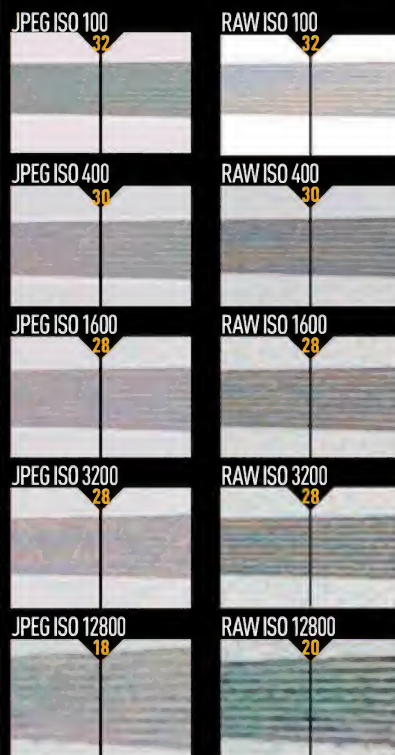


| | |
|-----------------------|--|
| RRP | £699.99 |
| Street price | £699.99 |
| Sensor | 20.3-million-effective pixel CMOS |
| Output size | 5472x3648 pixels |
| Focal length mag | 1.5x |
| Lens mount | Samsung NX |
| File format | JPEG, SRW (raw), MOV |
| Compression | 3-stage JPEG, 1-stage raw |
| Colour space | Adobe RGB, sRGB |
| Shutter type | Focal-plane shutter |
| Shutter speeds | 30-1/4000sec + bulb (max 4mins) |
| Max flash sync | 1/200sec |
| ISO | 100-12,800 |
| Exposure modes | PASM, lens priority, smart auto, panoramic, video, 14 scene modes, 10 smart filters, 13 magic frames |
| Metering system | 221-block segment TTL metering, with multi, centreweighted and spot |
| Exposure comp | ±3EV |
| White balance | Auto, 7 presets, custom and manual, with fine-tuning |
| White balance bracket | Yes |
| Drive mode | 7fps |
| LCD | 3in, 614,000-dot AMOLED |
| Viewfinder type | N/A |
| Field of view | 100% coverage |
| Dioptr adjustment | N/A |
| Focusing modes | Single, continuous, manual |
| AF points | Single-point, 15 multi-point (35 close-up), face detection |
| DoF preview | Yes |
| Built-in flash | Hotshoe-mounted GN8 |
| Video | 1080p HD, 30fps, MOV (H.264) |
| External mic | No |
| Memory card | SD, SDHC or SDXC |
| Power | Rechargeable BP1030 Li-Ion |
| Connectivity | USB 2.0, HDMI |
| Weight | 220g (without battery or card) |
| Dimensions | 116.5x62.5x36.2mm |

Samsung, Samsung House, 1,000 Hillswood Drive, Chertsey, Surrey KT16 0PS. Tel: 01932 455 000.
www.samsung.com/uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 60mm f/2.8 lens at its sharpest f/8 setting. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



The 100% magnification of a section in this floral image shows the impressive detail available using the 60mm Macro lens, even at ISO 800



FOCAL POINTS

AMOLED screen

The 640,000-dot screen is more than sufficient for viewing, but lacks the vari-angle mount, extra-high resolution or touchscreen technology of other cameras

Hotshoe

The hotshoe allows the attachment of the included flashgun or more powerful external flashgun devices, although not an electronic viewfinder

Rotating dial

This can be used to quickly adjust the aperture, shutter speed or a range of other functions, including menu navigation

Thumb grip

Along with the front grip, the thumb grip helps to provide a sturdy hold of the camera despite its slim dimensions

Camera shown actual size

i-Function 2.0

The i-Function button allows the focus ring of the lens to be used to adjust a range of additional functions, including aperture, white balance and ISO.

Function guide

When an exposure mode is selected, the monitor screen displays some basic information regarding its use for new users to get to know the camera better.

Magic frames

Magic frames provides a series of scenes into which your new image can be placed, including a newspaper front page, a TV set and a billboard advert.

Smart panel

Accessed by pressing the Fn button, this quick menu provides access to all the main shooting functions in one go with a graphic display.

Smart panel



Function guide



Magic frames





perhaps more noticeable due to the larger resolution. However, in print the noise only starts to become noticeable at ISO 3200 and above. With the exception of the highest ISO 12,800 setting all sensitivities are usable, which leaves flash-free shooting a viable option for almost all conditions. However, as with most cameras, an ISO value of 100 or 200 should always be chosen for critical detail.

28/30

METERING

The 221-segment metering system gives an even exposure under most conditions, although highlights are often sacrificed in scenes with a wider tonal range. An exposure compensation of -1EV allows for these to be retained. Despite the often bold images, it seems contrast has been added to the midtones rather than the shadows, as the blacks often have room to be darkened further. This method appears to provide more room for adjustment as a greater portion of the image data is held in the brighter tones. The smart range setting in the quick menu meters for highlights and shadows to avoid losing either.

8/10

DYNAMIC RANGE

While official measurements of the dynamic range aren't yet available, the resulting images give a positive indication of some impressive numbers. The detail we extracted from a standard JPEG image bordered on HDR level and could certainly be compared to cameras such as the D7000, putting it in the 13-14EV bracket.

8/10

VIEWFINDER, LCD, LIVE VIEW, VIDEO

As a compact-styled system camera, the NX200 relies on the rear screen for composition. The electronic viewfinder available for the NX100 is not even compatible, due to the removal of the

The NX200's low-light performance is impressive, with noise levels well controlled

accessory port. The smaller body, however, means that the camera feels more natural held away from your face and the LCD is good enough to view in bright conditions.

With this increased reliance on the rear screen you would expect it to be of premium design. The AMOLED was praised when released and it still delivers great results. However, having used more recent designs, the NX200's screen looks a little ordinary. When compared with its competitors, the resolution is lower, there is no touchscreen control and no vari-angle bracket, which, despite a decent viewing angle, restricts low-level shots.

The benefit of an electronic composition is that rather than just aiding composition it can also simulate exposure. This means that you can see straightaway if the exposure settings will potentially leave the subject over or underexposed. There is a depth of field preview as an option for the rear custom button and a histogram display, but it would also be handy to provide a relative brightness option, at least for the manual modes.

The upgraded video functionality of the NX200 keeps it in line with the competition, and while this may have little bearing for many photographers its abilities are nonetheless impressive. The camera records in full 1920x1080 HD resolution at 30fps with stereo sound. The maximum clip length of 25mins is more than adequate, if not ground-breaking, although the ability to control both shutter and aperture manually or in priority modes allows greater creativity. The camera also features 60fps shooting for smoother motion at 720p, and multi motion modes that speed up the action by up to 20x in full resolution, or slow it down to 0.5x at 720p or 0.25x at 640x480. Of these, the half-speed 720p version is perhaps the most useful and the full-resolution video appears punchy and smooth. The only facet missing here is a microphone input to allow external devices to be used.

7/10

Competition



SONY NEX-7

TESTED AP 19 NOVEMBER 2011



OLYMPUS E-P3

TESTED 13 AUGUST 2011

WITH an initial suggested price of £699 with kit lens, the Samsung NX200 competes against some of the more advanced compact system models. The only CSC to match its resolution, however, is Sony's 24.3-million-pixel NEX-7, priced £1,150 with lens, but for the extra money it includes a 921,000-dot touchscreen display and built-in high-resolution electronic viewfinder. Below this, resolutions are topped at 16 million pixels, with the less expensive Sony NEX-5N offering a 16.1-million-pixel sensor and 10fps in a slightly slimmer body for £599 with lens. Olympus's top model, the E-P3, also costs a little more than the NX200, despite having just a 12-million-pixel four thirds sensor. To its benefit, though, the E-P3 does feature a higher resolution touchscreen display and somewhat basic AF tracking. With these factors considered, the NX200 appears well priced for its specification.

Verdict

THE SAMSUNG NX200 is proof that compact system cameras should be taken seriously as alternatives to DSLRs because images from this camera outresolve even the likes of the Nikon D7000 and Canon EOS 7D. The NX200 feels solid and operation is speedy for a camera of its size. However, it only has one custom button and lacks the quick function buttons of a DSLR. Autofocus may have been improved from the NX100, but in low-contrast scenes it still struggles to lock on, which precludes fast-moving subjects. Landscape, portrait and macro photographers will have no issues, though.

Apart from the three pancakes and the kit lens, optics can seem oversized on the camera, leaving the weight uneven in the hand. In practice, most photographers will opt for the smaller units while having the larger lenses available, means, should the subject demand it, the system can still deliver. It is a shame Samsung hasn't updated the slightly outdated rear screen. Equally, the lack of even a hotshoe EVF may be a sticking point for some, especially at this price. If you're looking for a reliable second camera that is able to match your DSLR's quality, the NX200 is very tempting.

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---------------------------------|-------|---|---|---|---|---|---|---|---|----|
| Amateur Photographer | | | | | | | | | | |
| Tested as Compact system camera | | | | | | | | | | |
| Rated Very good | | | | | | | | | | |
| 84% | | | | | | | | | | |
| FEATURES | 9/10 | | | | | | | | | |
| BUILD/HANDLING | 8/10 | | | | | | | | | |
| NOISE/RESOLUTION | 28/30 | | | | | | | | | |
| DYNAMIC RANGE | 8/10 | | | | | | | | | |
| AWB/COLOUR | 8/10 | | | | | | | | | |
| METERING | 8/10 | | | | | | | | | |
| AUTOFOCUS | 8/10 | | | | | | | | | |
| LCD/VIEWFINDER | 7/10 | | | | | | | | | |



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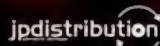
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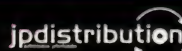
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Due to popular demand, we've decided to run another exclusive Landscape Photography workshop hosted by landscape legend Charlie Waite and AP Editor Damien Demolder.

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compositions that often elude others. Damien Demolder is gifted at explaining creative technique, as well as being knowledgeable about photographic equipment and its use.

The Lakes provide an astonishing variety of landscapes, from the bucolic beauty of sheep grazing in the Newlands Valley and the stark setting of the Neolithic Castlerigg Stone Circle beneath shapely Blencathra to the lovely wooded shore of Rydal Water, the awesome Hardknott Pass and the towering bulk of the Scafell range, with England's highest mountain.

The evenings will provide the opportunity to receive constructive feedback on your own work. This tour is designed to appeal to photographers of all levels and experience, whether they use digital or film, and any format.

Charlie Waite



Damien Demolder

INFORMATION

Dates: 7-10 May 2012

(arrive evening 7th, depart evening 10th)

Price: £850pp if booked by Friday 24 February 2012; £895pp if booked after 24 February 2012

Includes: Full-board accommodation, with daily packed lunch, transport during tour, tuition from Charlie Waite and Damien Demolder.

Excludes: Travel to and from hotel, insurance.

Final booking: 9 March 2012

Contact: Light & Land at www.lightandland.co.uk or call 01432 839 111. Full terms and conditions at www.lightandland.co.uk.



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Polaroid Z340 vs Fujifilm Instax Mini 50S

With Polaroid's latest digital camera allowing instant photography thanks to a built-in printer, we compare it with a traditional instant camera



Mat Gallagher
Deputy editor

IN 1947, Edward Land's instant film became the basis for all Polaroid cameras. Instant film was, in many ways, the precursor to digital photography, as it offered the user a picture just seconds after capture, allowing it to be shown, shared with friends or retaken if it wasn't right. Long after the craze of instant cameras has faded, Polaroid film still remains popular with medium- and large-format photographers as a method of checking an image before exposing costly sheet film.

Although digital cameras allow you to see the results instantly, you still have to wait for the images to download to your computer before you can share them with family and friends. This is perhaps why many social shots are now taken on mobile phone cameras and then shared via email, SMS messaging or websites over a 3G or Wi-Fi connection.

Yet instant cameras are still on sale today, with models from Polaroid and Fujifilm available, while recent trends have seen them regain popularity thanks to an '80s fashion revival. Polaroid's latest camera is not a traditional instant model, but rather a 14-million-pixel digital camera that has been combined with a mobile printer unit to create a camera that bears a resemblance to the old Polaroid One instant model. However, this is

not Polaroid's first attempt at an instant digital camera. The Polaroid 2, released in 2009, was a 5-million-pixel camera with standard compact styling, complete with a printer that could deliver 2x3in prints.

In this test, we look at what makes this new model worth considering and what, if any, advantages it has over traditional instant cameras such as the Fujifilm Instax Mini 50S.

POLAROID Z340

The Z340 is Polaroid's flagship product in its current line-up of cameras. Announced alongside a standalone mobile printer by the

Below left: The 14-million-pixel-images from the Polaroid have strong bright colours, but on closer inspection lack detail

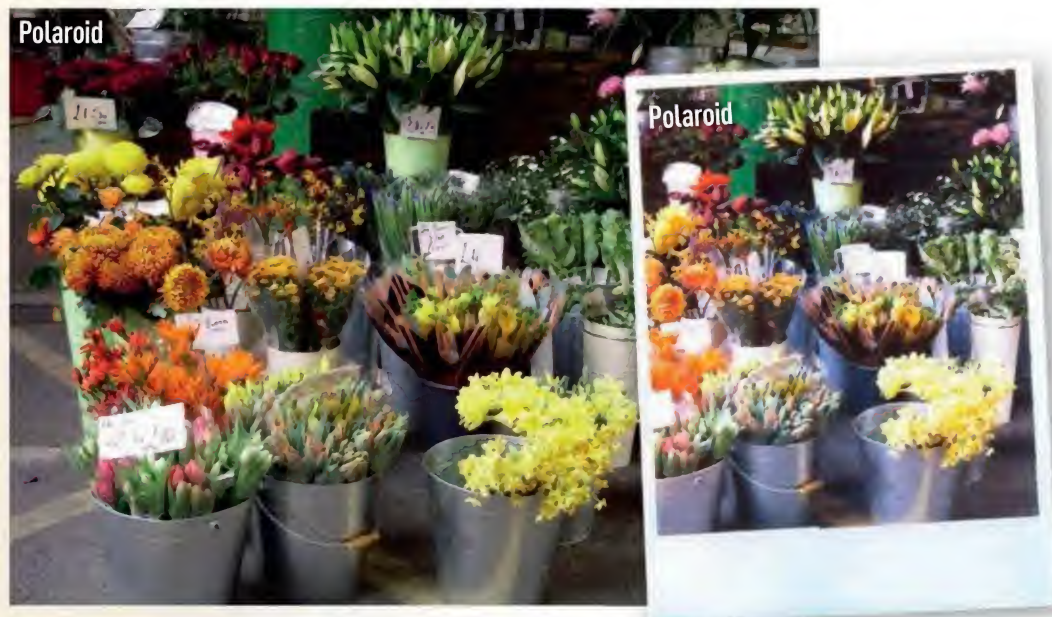
Below right: Using the Polaroid-effect border, images are cropped to a vertical format

company's new creative director, pop singer Lady Gaga, at the Consumer Electronics Show in Las Vegas last January, this range is somewhat of a rebirth for the company, now owned by PLR IP Holdings.

Styling is much like the cheese-wedge Polaroid cameras of the 1970s and '80s, yet the Z340 is a very different product internally. Featuring a 14-million-pixel sensor, the camera incorporates a digital printer that uses Zink technology with dye crystals to allow images to be printed instantly on capture, or from its SD card or 30MB internal memory. Photographs can also be uploaded to a computer for editing or external printing.

Images are displayed on a 2.7in LCD screen, which springs up via a latch and allows a choice of eye-level or waist-level viewing, although the camera naturally suits use at a mid-body height. The 7.53mm lens is fixed and offers an equivalent of 42mm with a 4x digital zoom for closer cropping. Full autofocus is engaged with a half-press of the shutter and includes face detection. The display screen features a histogram, and although exposure modes are limited to auto, program and scene modes, exposure compensation of $\pm 2\text{EV}$ is available.

In program mode, there are six colour



options, including vintage colour and black & white for a traditional-looking Polaroid effect. There is also a vintage Polaroid-style effect in the scene modes, although rather oddly this is named Lomo. Sensitivity is in the ISO 100-1600 range, with ISO 3200-6400 at reduced resolutions. Metering is via a choice of multi, centreweighted or spot, while video can also be captured at up to 720p HD in AVI format. In video playback, the camera allows you to grab stills, which can also be printed.

To print an image, you feed the Zink paper loosely into the rear of the camera, with a feed sheet underneath that must be printed first. Packs of Zink paper cost £12.99 for 30 sheets or roughly 43p per sheet. Prints are outputted in about 45secs and can be made to fill the 3x4in (76x100mm) sheet or with a border. The Polaroid-effect border has a slightly blue textured look, but is not overly convincing at close inspection. The border can be selected as default under the Polaroid border menu or via the 'add a border' option, which includes a range of other effects. The dedicated Polaroid border mode prints the picture in portrait format, cropping the shot significantly from its landscape 4:3. A better move would have been to mount the sensor vertically or at least offer a cropped mode for a portrait format. Maybe an additional paper type with a real border could be made available, too.

The image preview often appeared overexposed before capture but correctly exposed when reviewed back, which made composing slightly tricky at times. When images are downloaded to a computer the colour is nice and punchy, although detail is less impressive artefacts even at ISO 100. The quality of Polaroid's built-in printer leaves a lot to be desired, with a heavy magenta cast and signs of banding in places.

FUJIFILM INSTAX MINI 50S

The Instax Mini 50S is one of Fujifilm's highest specified instant cameras and comes in a very pocket-sized form. It is finished in a glossy piano black and produces

Below: The smaller prints from the Fuji features traditional white borders and punchy colours

Facts & figures

POLAROID Z340

| | |
|-----------------|--|
| RRP | £229.99 |
| Print size | 3x4in prints using ZINK Photo Paper |
| Lens | 7.53mm (42mm equivalent) f/3.25 lens (4X digital zoom) |
| Viewfinder type | 2.7in LCD screen |
| ISO | ISO 100-1600 (extended to 6400) |
| Exposure comp | ±2EV |
| Power | Rechargeable Li-Ion battery |
| Dimensions | 65x155x127.5mm |
| Weight | 620g approx (including battery) |
| Film/Paper | Extra paper £12.99 for 30 sheets |

Polaroid, Wheathampstead House, Codicote Road, Wheathampstead, St Albans, Herts AL4 8DJ. Tel: 01782 753 367.
www.polaroid.co.uk

FUJIFILM INSTAX MINI 50S

| | |
|-----------------|--|
| RRP | £130 |
| Print size | 2.4x1.8in prints on 3.4x2.2in paper |
| Lens | 60mm f/12.7 lens |
| Viewfinder type | Optical |
| ISO | ISO 800 |
| Exposure comp | ±2/3EV |
| Power | Two CR2-type batteries |
| Dimensions | 112x96.5x49.5mm |
| Weight | 275g approx (without batteries or film) |
| Film/Paper | Extra film £17.99 for 20 shots (twin pack) |

Fujifilm, Unit 10A, St Martins Business Centre, St Martins Way, Bedfordshire MK42 0LF. Tel: 01234 572 000.
www.fujifilm.co.uk

2.4x1.8in (62x46mm) prints on 3.4x2.2in (86x54mm) paper to leave classic white borders. The instant film has an ISO 800 rating and comes in packs of 10, working out at 90p per shot.

The camera provides dual-shutter buttons for landscape and portrait use, an optical viewfinder, self-timer, flash and a 60mm lens. It is powered by two CR2-type batteries that last, according to Fujifilm, for about 30 packs of film (or 300 shots). The front shutter button, for use with the camera in portrait mode, feels most natural, with the battery compartment working as a rear grip. Exposure is fully automatic, although exposure compensation is offered in the

form of a lighter/darker button for ±½EV. Focusing is set to one of two positions, either 0.6m-3m or 3m-infinity (landscape mode). For closer focusing, an included close-up lens can be attached that allows focusing down to 0.3m, although the close-up view is not seen in the optical viewfinder.

The film comes in a handy cartridge, making it easy to load. Images start to appear after 30secs and are fully developed after another 3mins. The viewfinder doesn't quite line up with the lens, so precise composition is tricky. Even with such a small aperture, bright images are prone to overexposure but under normal conditions and with flash it produces a nice result. **AP**

'The quality of Polaroid's built-in printer leaves a lot to be desired'



Verdict

HAVING instant physical prints from a camera is still very appealing and does add to the social aspect of photography. The Polaroid Z340 with its digital solution avoids wasting paper on unwanted shots and allows much greater control over your images, with the various colours and effects, plus autofocus and exposure controls. The quality of the images, however, is not great by point-and-shoot compact camera standards and the printer quality degrades the images further.

Overall, the simplicity of the Fujifilm Instax Mini 50S made it more fun to use and the printed results much more quaint and interesting. Although the Polaroid, at £230, is not expensive for a camera and printer combination, it is more likely to be bought for novelty value. If this is the case, the Instax Mini 50S would be the better option. Should you desire the definitive Polaroid look, old Polaroid film cameras can still be picked up second-hand for less than £70 and film is available from the Impossible Project (www.the-impossible-project.com).

POLAROID Z340



FUJIFILM INSTAX MINI 50S



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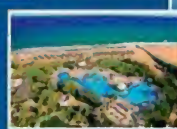
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AskAP

Let the AP team answer your photographic queries



EVEN ILLUMINATION

Q Recently I bought a two-light Elinchrom studio flash kit and have been enjoying shooting portraits of family and friends in my living room. I've added a background kit to this and am trying to get that perfect white background I see in high-street photographers' pictures. The problem is that my white background is brighter on one side than on the other. I have only two lights, and buying another just to get the background right seems a bit excessive. Is there any way of using one light to illuminate my background more evenly? **Patricia Lofts**

A It may look simple, but a white background is a tricky thing to get right in studio photography. When the background is too light, it spills light back onto your subject, burning out edges and fine detail in the hair. If it is too dark, the white turns a lacklustre grey.

The secret to even illumination of any background is to distribute light onto it symmetrically. For large backgrounds this usually involves two lights, with each one fitted with an accessory, such as an umbrella, that enables you to spread the light as widely as possible towards the background. That said, you can get away with just one light by using a few tricks and accepting some limitations.

If you restrict the picture to a head-

and-shoulders portrait or half-length shot, then you won't have to light so much of the background. Any areas that are a bit dark can be lightened in Photoshop later. To distribute the light symmetrically, try positioning the flash head behind your subject. This should obscure it from the camera. You could also try to position the flash head centrally and up high, aiming it over your subject's head and onto the background. Both these methods involve having some distance between the background and your model. Alternatively, choose a grey background and embrace the uneven light. It can look rather good, especially with a colourfully dressed subject in front of it. **Ian Farrell**

HEALING BRUSH SMUDGES

Q When I use the Healing Brush tool in Photoshop Elements, I always get a smudge if I use it right next to an edge. I usually then resort to the Clone tool to cover that small area, but this isn't always practical and often gives me an inferior result. Why do I get a smudged look with the Healing tool and is there any way to overcome this? **Dave Scott**

A Photoshop's Healing Brush tool copies texture and colour information from the source location and tries to blend this with pixels at the destination. The smudging effect you describe comes about when this blending process occurs in a part of the picture where there are very different tones, such as a high-contrast edge. The software doesn't know which part to aim for, so it

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goes for both, resulting in a smudge.

You can work closer to edges without getting a smudge by reducing the size of the brush and increasing its hardness, although this may not always suit what you are trying to do. A better trick is to use the Marquee or Lasso tools to draw a selection around the area you want to work in. This will 'fence off' the edge and stop it from interfering with the Healing Brush tool as it works. **Ian Farrell**

USING LEICA M LENSES

Q I want to use Leica M lenses on a digital camera with a viewfinder, as Leica's M8 and M9 rangefinders are a bit expensive for me. I've tried Panasonic's electronic viewfinder, but am not that keen on it. Could you suggest any alternatives? **GP Knight**

A The micro four thirds system is a very adaptable one in terms of using other manufacturers' lenses, so something from Panasonic or Olympus would make sense for you. If you want an optical viewfinder, as opposed to an electronic one, you'll need to look for the add-on type that will slip into a camera's flash hotshoe. Leica makes optical viewfinders in a range of focal lengths and their optical excellence is matched only by their high price. However, there are other options from Voigtlander, Olympus and Panasonic. Ricoh has an excellent finder for its GRD series of cameras, which contains 28mm and 21mm (equivalent) frame lines. You could also try the Ricoh GXR with Mount A12 and optical viewfinder.

Alternatively, you could consider the Sony NEX-7 (tested in AP 19 November) with an M-mount-to-NEX adapter to take your Leica lenses, as the electronic viewfinder on the NEX-7 is better than the Panasonic viewfinder.

You could also scour the second-hand listings for such accessories as there are bound to be plenty out there. Make sure you get one that will give you the correct field of view for the lens you are using by calculating the full-frame equivalent focal length of the lens (that which it delivers on a 35mm film

f/AQ

What is DNG?

By far the most common topic we are asked about in the AP office is raw-file compatibility. When a new camera is launched, it will have a slightly different raw-file format than its predecessors. Software like Adobe Photoshop or Elements, or Corel PaintShop Pro, will have to be updated in order to read the new format, which can involve an expensive upgrade to the latest version of

FROM THE AP FORUM

Sharpest lens

Alphonso asks I have seen a Canon EOS 5D Mark II camera for sale on eBay with a Pentax 45mm f/4 medium-format lens. The advert says it is one of the sharpest wideangle lenses ever made. Is this correct, and should I buy the camera or get an adapter for my Olympus camera and get one of these lenses?

Zou replies The Pentax 45mm is a nice lens, but you'd be better off getting a dedicated wideangle optic with an EOS 5D Mark II. If you don't think the Canon lenses are sharp enough there are always the Carl Zeiss ZE primes.

LargeFormat replies The Pentax lens won't be wideangle on an EOS 5D Mark II, and will be a short telephoto on your Olympus.

Nimbus replies At least you'd be using the sweet spot of the Pentax lens, Alphonso. As has been said, this lens would be a short telephoto on a four thirds camera (80mm equivalent). Even on an EOS 5D it is essentially a slightly short standard, and who says it's the sharpest wideangle lens made anyway? You also lose all automation and coupling. Buy an EOS 5D Mark II by all means, though, as it's a great camera. However, as was stated earlier, the Zeiss lenses that are available now are excellent. These couple to the camera automation systems, but are of course manual focus.

Medium-format lenses are best used on the cameras they are intended for. Their resolution often lags behind those made for 35mm format or crop-frame digital, and the degree of enlargement is much smaller with a medium-format camera.

camera) and buying a finder that will deliver this angle of view.

It's a nice way of working, with a bright field of view and no finder black-out when shooting. You won't be looking through the lens, though, so you'll have to get used to focusing in live view or using the excellent depth of field markings of the M lenses to zone focus. **Ian Farrell**

TRAVEL ADVICE

Q I'll be travelling to Dubai in the United Arab Emirates for Christmas and want to take plenty of photographic kit with me. Is it safe to pack things like long lenses in my hold luggage if I surround them with soft clothes to stop them moving around or encase them in bubble wrap? **Bruce Mires**

A In my experience, I'd say no. I tried this with a Nikon 70-200mm f/2.8 telezoom (a hefty lens). Despite

there being no external damage, when I got back home I noticed the lens wasn't very sharp any more. I took it to a repairer, who confirmed that it had taken a knock and one of the elements inside had come out of alignment. The result – a repair bill.

When a baggage handler throws your case onto a conveyor belt from a great height (as they inevitably will do), the shock caused by the abrupt stop as it touches down will apply to the elements inside the lens as much as it does to the whole unit, and you can't protect them with bubble wrap.

Hold luggage is fine for things with few moving parts, such as tripods and even flashguns. If you are struggling with the weight allowance, you could look into hiring a lens for the times you need it when you get to Dubai. Professional photographers on photo shoots often courier their kit (in Pelicase covered with 'Fragile' stickers) to the location, but this might cost you a bit, and insurance is a must. **Ian Farrell**

the software and even hardware upgrades to ensure that new version runs properly.

DNG was an attempt by Adobe to produce an open-standard raw-file format that all camera companies could use, thereby relieving the consumer of the need to keep upgrading every time they buy new hardware. Unfortunately, it never caught on among the big-name manufacturers as they all declared they needed to build in proprietary elements into their raw files to get the best picture quality from their new cameras. That said, there are a few cameras, such as models from Leica and Pentax, that capture images in DNG format and produce great results.

However, DNG has found a niche. It's a great file format in which to store images for

archival purposes, assuming it will be long supported by future software. You can also get around the 'new camera, old software' problem by using the freely downloadable DNG converter to change your brand-new raw files to open-standard DNG files that can be opened in an older version of the software. It's even a good file format to use when scanning pictures if your scanner software supports it. You'll be able to process your scans through Adobe Camera Raw into Photoshop, which makes sorting out colour casts much easier.

There is a lot of support and documentation for DNG on Adobe's website at www.adobe.com/dng, including Lightroom workflows that use DNG all the way through. **Ian Farrell**

In next week's AP

On sale Tuesday 6 December



ON TEST

FUJIFILM FINEPIX X10

Fuji's X10 high-end compact camera follows the style and class of the X100, but at a more affordable price. **Tim Coleman** puts it to the test

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

AP EXPLAINS

RESAMPLING

Professor **Bob Newman** looks at how resampling affects the final viewing quality of an image

ON TEST

SONY NEX-5N

Richard Sibley tests the updated NEX-5, with new 16-million-pixel sensor



MACRO

STUNNING CLOSE-UPS

Find out how **Jack Hood** takes his fantastic macro shots of the natural world



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TRAINS

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Joel Jensen explains why he loves shooting steam



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Canon PowerShot S100

With a new 12.1-million-pixel sensor and raw image capture, Canon's PowerShot S100 could catch the eye of many enthusiast photographers. **Richard Sibley** takes a closer look

WITH the Canon PowerShot G12 at the top of Canon's compact camera line-up, enthusiast photographers might be forgiven for asking what is so special about the PowerShot S100. After all, it looks like any other compact camera, especially when compared to the rangefinder styling of the G12. But, therein lies its appeal – the slim compact exterior of the S100 hides a wealth of features that are ideal for the enthusiast photographer looking for a compact camera, and unlike the G12 the S100 is truly compact.

When we tested the S100's predecessor, the S95, in AP 2 October 2010, it received an impressive 4 out of 5 stars. The latest version has a number of improvements, the most significant being the Canon-developed 12.1-million-pixel CMOS sensor.

FEATURES

There is no doubt that the most important feature of the new Canon PowerShot S100 is its sensor. Unlike that used in the Canon PowerShot G12 and the preceding PowerShot S95, the sensor has been produced by Canon itself and developed using the company's 'EOS-sensor know how'.

Although the 1/1.7in (approximately 7.6x5.7mm or 43mm²) sensor size remains the same as the S95, it is a CMOS sensor rather than a CCD sensor. Canon states that the size of the microlenses has been improved compared to previous sensors. This means that less of the light that reaches the sensor is lost, as the larger microlenses should direct more light the photosites, which helps reduce noise.

The resolution of the sensor has also been increased from 10 million pixels to 12.1 million. This is significant, because when Canon increased the resolution of its PowerShot G-series cameras from 12.1 million pixels in the G9 to 14.7 million in the G10, it affected image quality enough to warrant a reduction of resolution to just 10 million pixels in the subsequent G12. The same sensor used in the G12 was also found in the PowerShot S90 and S95, so increasing it to 12.1 million in the S100 indicates Canon's confidence in the technology. It also hints that we may see this sensor in the next PowerShot G-series camera.

Processing the data created by the sensor is a Canon Digic 5 processor. According to Canon, this processor is 6x faster and

AT A GLANCE

- 12.1-million-effective-pixel CMOS sensor
- Up to 9.3 frames per second
- ISO 80-6400
- 1080p HD video
- 24-120mm f/2 equivalent optical zoom lens
- Street price around £439

should help the camera produce 75% less noise than the Digic 4 processor used in the PowerShot S95. The new sensor and increased processing power give the S100 an ISO sensitivity range of ISO 80-6400, improved from ISO 3200 in the S95. It also allows full 1080p HD video capture.

Another consequence of the increased processing power is a continuous shooting rate of 2.3fps, or 9.6fps in an eight-frame burst in high speed burst mode. However, there are restrictions on AF. In the standard shooting rate it is locked at the first image, but exposure can change. In the high-speed mode, all the exposure settings are locked at the first frame and images can only be saved as JPEG files.

Optically, the PowerShot S100 is also different from the two previous incarnations of the camera. The maximum aperture is still f/2, but the focal length of the lens is now extended at both ends, increasing from a 3.8x zoom in the S95 to a 5x zoom with the equivalent focal length of 24-120mm in the S100.

Another feature new to the Canon S series is in-camera GPS. This embeds the location data of where an image was taken into the image file. There are two modes in the S100, with one using the GPS when an image is taken and the other tracking the location data even when the camera is turned off. This creates a log of the exact route you have taken, and it can then save this data as a



The PowerShot S100's black & white mode is good, but sadly there are no contrast-adjustment options

log file for use in other applications. However, as these features use up battery power, even when the camera is turned off, I would advise using the standard mode instead, which should be more than sufficient for most photographers.

8/10

BUILD AND HANDLING

With dimensions of just 98.9x59.8x26.7mm the metal-bodied S100 can properly be described as compact camera. In fact, the camera is as small as some of the Canon IXUS models. Unlike the G12, the S100 is truly pocketable, and will fit in a trouser pocket easily.

To help the user access and change manual controls and advanced features as quickly and as easily as possible, the S100 has four buttons on the rear of the camera, as well as a directional control. Surrounding this is a wheel that allows an exposure setting to be changed quickly. Similarly, there is wheel around the rear of the lens, where it meets the body. When turned, this can also be used to change any number of settings, including aperture, shutter speed, EV compensation and even the focal length of the lens. Using a control around the lens will feel familiar for any DSLR photographers, and it feels natural using this dial to change settings, particularly if it is set to control the aperture or zoom function of the lens.

Anyone who has used a compact camera will have no trouble navigating the PowerShot S100's menu system, while those more used to using a DSLR will find that there are enough direct controls to change settings quickly.

One minor issue with the build of the camera is that the pop-up flash, on the top left of the camera, is placed where most people will naturally rest the forefinger of their left hand.

9/10

Facts & figures

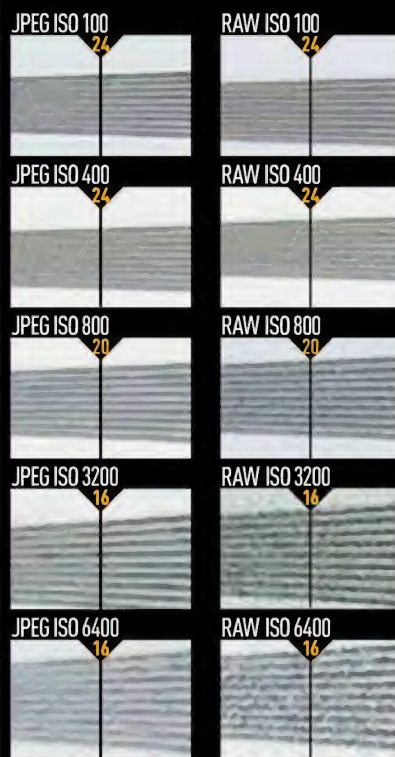
| | |
|-----------------------|---|
| RRP | £439 |
| Sensor | 1/1.7in, 12.1-million-effective-pixel CMOS sensor |
| Output size | 4000x3000 pixels |
| File format | Raw, JPEG, raw+JPEG simultaneously |
| Compression | Two-stage JPEG |
| File format | Raw, JPEG, raw+JPEG simultaneously |
| Compression | 2-stage JPEG |
| Colour space | sRGB |
| Lens | 5.2-26mm f/2-f/5.9 (35mm equivalent 24-120mm) |
| Shutter speeds | 15-1/2000sec in 1/3EV steps |
| Max flash sync | 1/2000sec |
| ISO | ISO 80-6,400 |
| Exposure modes | Smart auto, program, aperture priority, shutter priority, manual and 23 scene modes |
| Metering system | Evaluative, centreweighted average, spot (centre or linked to face detection AF or FlexiZone AF frame) |
| Exposure comp | ±3EV in 1/3EV steps |
| White balance | Auto 7 presets, Kelvin, plus custom setting |
| White balance bracket | No |
| Drive mode | 2.3fps or 0.8fps with AF, raw or JPEG, or 9.6fps for 8 raw or JPEG images |
| LCD | 3in LCD with 461,000 dots |
| Viewfinder type | N/A |
| Dioptr adjustment | N/A |
| Focusing modes | Manual, single, continuous, tracking AF or face detection |
| AF points | Maximum up to 493 zones in manual selection mode |
| DoF preview | No |
| Built-in flash | Yes |
| Video | 1920x1080 24fps, super-slow-motion movie 640x480 120fps or 320x240 240fps saved as MOV file with stereo audio |
| External mic | No |
| Memory card | SD, SDHC or SDXC |
| Power | Rechargeable Li-Ion NB-5L battery |
| Connectivity | USB 2.0 Hi-Speed, HDMI |
| Dimensions | 98.9x59.8x26.7mm |
| Weight | Approx 198g (including battery and memory card) |

Canon, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000.
www.canon.co.uk



RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the zoom lens set to a 50mm equivalent. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



METERING

As with other Canon PowerShot compact cameras, the S100 has a full complement of metering modes in the form of spot, centreweighted and evaluative. I spent most of my time with the S100 set to its evaluative mode. This generally produces good results and can be relied upon in most situations.

When shooting landscapes, evaluative metering tends to prioritise the foreground, which can often lead to blown-out skies. I tended to use the EV compensation to slightly underexpose the foreground,

thus leaving some detail in the sky.

Images taking using the flash are well exposed, and there are a few basic flash controls, such as flash exposure compensation and slow sync flash when in the PASM exposure modes. However, in most of the scene modes the flash is automatic and the only real control is to switch it on or off, or to select the anti-red-eye option. Given the situations in which the camera is likely to be used, these options should more than suffice.

8/10



AUTOFOCUS

For a compact camera, the autofocus on the S100 is very snappy, and the contrast detection AF usually has no problem locking onto a target. There are a few AF modes to choose from, with intelligent AiAF the best one for most situations. This will detect the focus from up to nine different points in the scene, and if face detection is turned on it will also look for faces and focus on these. A single-point AF mode is also available, and the size and position of the point can be changed, with most of the frame available for selection. You can't focus at the very edges of the frame, but this isn't really an issue as it is unlikely your subject will be placed at these extremes.

AF tracking is also available, with the autofocus tracking the subject around the frame as it moves. This works well, particularly when photographing a subject moving at a moderate pace. It is also useful if you wish to choose the point of focus to recompose a scene. With a number of button presses required to change the AF point, using focus tracking to choose the AF point and then recompose is a useful time-saving technique.

Manual focus is also available, but given the number of AF modes on offer and its accuracy, it isn't really necessary, except for macro images.

8/10

NOISE, RESOLUTION AND SENSITIVITY

Canon's claims about the low level of noise from the new 12.1-million-pixel sensor are accurate, with the camera performing well up to ISO 400. Very slight image noise is visible, but it is easily dealt with by the in-camera noise-reduction.

As expected, there is an increase in noise as the sensitivity increases, but the S100 handles it well and keeps it to a minimum. Sensitivities up to ISO 800 are still usable, with ISO 3200 and 6400 being relatively noise free, although there is a loss of detail in JPEG files.

Generally, I found the default noise-reduction feature a little too harsh, but

interestingly for a compact camera, the level of noise reduction can be reduced.

There is obviously far more control over image noise and sharpness when shooting raw images. Photos shot at the lower ISO 80-200 sensitivities can have quite a lot of sharpening applied to reveal small details, and virtually all colour noise can be removed. I tended just to take the edge off luminance noise, preferring a slight speckling to a smudged appearance and loss of detail.

28/30

WHITE BALANCE AND COLOUR

There are no surprises with the white balance and colour settings of the Canon PowerShot S100. The AWB settings do a good job of neutralising any colour casts, but I would suggest using the dedicated white balance mode for the best results, particularly in bright sunlight.

There are a variety of colour settings, including the now-familiar Canon compact camera options of light and dark skin tones, and vivid red, green and blue settings. Also of note is the positive film setting, which produces rich colours to replicate transparency film. One minor complaint is that the settings can't be adjusted. There is the option to create your own custom colour, but you cannot create or adjust the black & white setting. While the black & white setting produces nice images, it would be nice to have the option to increase the contrast for a more dramatic effect.

Generally, colours are bright and punchy, even in the default setting. For most situations I would recommend this basic setting, or the neutral settings for a more realistic, natural colour.

8/10

LCD, LIVE VIEW AND VIDEO

The 3in, 461,000-dot screen of the S100 takes up most of the rear of the camera and provides a bright screen that is great for composition. Although not as detailed as similar sized screens found on DSLR and compact system cameras, its resolution is

The S100's DR correction feature can make a big difference in high-contrast scenes

high enough to check for fine details.

Video has been a feature of compact cameras for far longer than it has on DSLRs and it was only a matter of time before new cameras had full 1080p HD video. Up to 30mins of HD video footage can be captured in a continuous recording, and the accompanying audio is recorded in stereo with video saved as MOV files.

8/10

DYNAMIC RANGE

With a smaller sensor than a DSLR, and therefore smaller photosites, the dynamic range of the PowerShot S100 is obviously more restricted. This is demonstrated by the blown-out highlights in scenes with bright skies. This is no surprise and is common with all compact cameras. However, with careful exposure there is still a good level of detail in both highlight and shadow areas.

There is also a DR correction feature, which works by increasing the ISO speed to either ISO 180 or ISO 320, and then underexposing the image to preserve the highlights. The shadow areas are then boosted to bring out detail. This should increase noise, but as the camera handles noise well up to around ISO 400, using DR correction doesn't affect the image quality.

If you wish to produce good JPEG images straight from the camera, I recommend leaving the DR correction set to auto or DR 200%. Obviously, the effects aren't available for raw images, but a similar effect can be achieved by exposing for highlights and then adjusting the shadow areas.

9/10

Verdict

BY COMBINING raw image capture with features such as HD video and GPS tagging, the Canon PowerShot S100 is certainly one of the most highly featured compact cameras we have seen. But the camera isn't all bells and whistles. The new Canon 12.1-million-pixel sensor and Digic 5 processor at the S100's core produce great images that are among the best quality I have seen from a compact camera, particularly when shooting raw at low sensitivities.

However, what really makes the S100 appealing is its size. It is small enough to carry anywhere, which is something few other compact cameras that shoot raw can boast.

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|-------------------------------------|-------|---|---|---|---|---|---|---|---|----|
| Amateur Photographer | | | | | | | | | | |
| Tested as a High-end compact camera | | | | | | | | | | |
| Rated Very good | | | | | | | | | | |
| 86% | | | | | | | | | | |
| FEATURES | 8/10 | | | | | | | | | |
| BUILD/HANDLING | 9/10 | | | | | | | | | |
| NOISE/RESOLUTION | 28/30 | | | | | | | | | |
| DYNAMIC RANGE | 9/10 | | | | | | | | | |
| AWB/COLOUR | 8/10 | | | | | | | | | |
| METERING | 8/10 | | | | | | | | | |
| AUTOFOCUS | 8/10 | | | | | | | | | |
| LCD/VIEWFINDER | 8/10 | | | | | | | | | |

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| SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST) | MINT CASED £245.00 |

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| SIGMA 24mm f1.8 EX DG LENS | MINT + HOOD £299.00 |
| SIGMA 30mm f2.8 EX DG HSM (LATEST VERSION) | MINT CASED AS NEW £1,599.00 |
| SIGMA 50mm f4.5 EX DG HSM (LATEST VERSION) | MINT CASED £2,995.00 |
| SIGMA 10 - 20mm f3.5 EX DG HSM SLD GLASS (LATEST) | MINT BOXED £375.00 |
| SIGMA 17 - 35mm f2.8 EX DG HSM ASPHERICAL | MINT CASED £199.00 |
| SIGMA 17 - 35mm f2.8 EX DG HSM ASPHERICAL | MINT BOXED £199.00 |
| SIGMA 17 - 70mm f2.8 EX DG MACRO SLD GLASS | MINT BOXED £199.00 |
| SIGMA 18 - 125mm f3.5-6.3 EX DG HSM (LATEST) | MINT CASED £195.00 |
| SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD | MINT CASED £395.00 |
| SIGMA 24 - 70mm f2.8 EX DG HSM APO | MINT CASED £425.00 |
| SIGMA 24 - 200mm f2.8 EX DG HSM MACRO | MINT BOXED £499.00 |
| SIGMA 24 - 200mm f2.8 EX DG HSM MACRO II | MINT BOXED £599.00 |
| SIGMA 120 - 400mm f4.5-6.3 EX DG HSM OS (LATEST LENS) | MINT BOXED £599.00 |
| TAMRON 28 - 75mm f2.8 XR DI SP LD GLASS (LATEST) | MINT + HOOD £245.00 |
| TAMRON 70 - 300mm f4.5-6.3 LD MACRO | MINT BOXED £595.00 |
| TOYOKINA 10 - 17mm f3.5-5.6 AT-X DX LENS (LATEST) | MINT £375.00 |

Contax 'G' Compacts & SLR & Ricoh

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| CONTAX G1 BODY | MINT £175.00 |
| CONTAX TITANUM COMPACT + LEATHER CASE | MINT CASED £399.00 |
| CONTAX 28mm f2.8 BIOGON FOR G | MINT £265.00 |
| CONTAX 90mm f2.8 SON G + FILTER + CONTAX HOOD | MINT BOXED £245.00 |
| CONTAX 90mm f2.8 SONNAR G | MINT £199.00 |
| CONTAX TLA 200 FLASH FOR G1/G2 | MINT CASED £59.00 |
| CONTAX TLA 140 FLASH | MINT CASED £45.00 |
| CONTAX RX BODY (REALLY NICE BODY) | MINT BOXED £295.00 |
| CONTAX ST BODY | EXC++ £269.00 |
| CONTAX ANA BODY (STRAP INSTRUCTIONS) | EXC++ BOXED £199.00 |
| CONTAX R51 4 QUARTZ BODY | EXC++ £175.00 |
| CONTAX FIT VASHICA 28mm f2.8 SUPERB CONDITION | MINT £35.00 |
| CONTAX 45mm f2.8 TESSAR PANICAM | MINT £175.00 |
| CONTAX 85mm f1.4 PLANAR MINT | MINT £495.00 |
| CONTAX TLA 280 FLASH | MINT £99.00 |
| CONTAX MOUNT R 1.4 + TELECONVERTER | MINT £225.00 |
| CONTAX GRV BODY WITH CASE | MINT BOXED £195.00 |
| RICOH GRV BODY WITH CASE | MINT £225.00 |

Leica 'M', 'R' & Screw & Binoculars

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|---|-----------------------------|
| LEICA M TTL BLACK BODY 0.85 (VERY LOW USE) | MINT BOXED £1,195.00 |
| LEICA M BODY BLACK 0.72 | MINT BOXED £950.00 |
| LEICA M2A BODY (SUPERB CONDITION) | MINT £575.00 |
| LEICA IIIb WITH 5cm f2.8 SUMMITAR & CASE | EXC++ £875.00 |
| LEICA IIIb BODY & CASE | EXC++ £875.00 |
| LEICA IIIb RED DIAL BODY | MINT CASED £399.00 |
| LEICA IIIb BODY | MINT CASED £289.00 |
| LEICA II RED DIAL WITH 5cm f3.5 ELMAR + CASE | MINT CASED £695.00 |
| LEICA STANDARD CHROME WITH 5cm f3.5 COLL. ELMAR | EXC++ £475.00 |
| LEICA M ZESS 21mm f2.8 ZOOM SUPERB LENS | MINT BOXED AS NEW £895.00 |
| LEICA 24mm f2.8 ELMARIT-M BLACK ASPHERIC + FINDER | MINT BOXED £445.00 |
| LEICA 35mm f1.4 SUMMILUX-M BLACK ASPHERIC + HOOD | MINT CASED £2,695.00 |
| LEICA 50mm f2.8 SUMMICRON RIGID CHROME M | MINT + KEYSER £599.00 |
| LEICA 50mm f2.8 COLLAPSIBLE ELMAR M BLACK | EXC++ £525.00 |
| LEICA 90mm f4 ELMARIT CHROME M MOUNT | MINT IN KEYSER £195.00 |
| LEICA 135mm f4.5 Hektor + HOOD M MOUNT | EXC++ £335.00 |
| LEICA 135mm f4 ELMAR M MOUNT WITH HOOD | MINT £345.00 |
| LEICA 135mm f2.8 ELMARIT M FOR M3 | MINT £495.00 |
| LEICA 50mm FINDER S6000 | MINT BOXED £1,190.00 |
| LEICA 3.5cm f3.5 SUMMARIT-M SCREW | MINT £395.00 |
| LEICA 5cm f2 SUMMARIT COLL SCREW | MINT £295.00 |
| LEICA 5cm f2 SUMMARIT COLL SCREW + M MOUNT | MINT £299.00 |
| LEICA 5cm f2 SUMMICRON COLL SCREW + M MOUNT | MINT £465.00 |
| LEICA 5cm f2 SUMMARIT SCREW | MINT £195.00 |
| LEICA 5cm f3.5 COLL ELMAR SCREW | MINT £245.00 |
| LEICA 50mm f4 ELMAR CHROME SCREW | MINT IN KEYSER £195.00 |
| LEICA 9cm f4 HEAD + 16667 FOC MOUNT FOR VISO | MINT £199.00 |
| LEICA 135mm f4.5 Hektor + HOOD SCREW | EXC++ £399.00 |
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| LEICA M BELLOWS UNIT | MINT £75.00 |
| LEICA HANDSHIP 35mm f4.5 M7 IMP etc | MINT BOXED AS NEW £735.00 |
| LEICA MOTOR M FOR M6 / M5TTL / M7 | MINT BOXED £395.00 |
| LEICA SF20 FLASH + CASE (UNUSED) | MINT BOXED £99.00 |
| LEICA ECR LEATHER CASE (14505) FOR M6/M5TTL/M7 | MINT BOXED £99.00 |
| LEICA R BODY ATTRACTIVE (SUPERB EXAMPLE) | MINT BOXED AS NEW £999.00 |
| LEICA R2 BODY BLACK | MINT BOXED £445.00 |
| LEICA R4 BODY BLACK + STRAP | MINT BOXED £245.00 |
| LEICA FLEX SLR BODY CHROME | MINT BOXED £295.00 |
| LEICA 21mm f4 SUMMER ANGULON R | MINT BOXED £599.00 |
| LEICA 50mm f2.8 SUMMARIT COLL SCREW (UNUSED) | MINT BOXED AS NEW £295.00 |
| LEICA 50mm f2.8 MACRO-ELMARIT R BODY | MINT BOXED AS NEW £1,695.00 |
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| LEICA 180mm f4 ELMARIT R 3 CAM | EXC++ £345.00 |
| LEICA 560mm f6.8 TELUT R | MINT BOXED £999.00 |
| LEICA 28 - 70mm f3.5-5.6 VARIO ELMAR ROM | MINT BOXED AS NEW £445.00 |
| LEICA 28 - 70mm f3.5-5.6 VARIO ELMAR ROM | MINT BOXED AS NEW £445.00 |
| LEICA 28 - 70mm f3.5-5.6 VARIO ELMAR R | EXC++ £299.00 |
| LEICA 70 - 210mm f4 VARIO ELMAR R | EXC++ £399.00 |
| LEICA WINDER R FOR R4/R6 | MINT BOXED AS NEW £275.00 |
| LEICA R REMOTE CONTROL UNIT | MINT BOXED AS NEW £165.00 |
| LEICA T/ROD 8 - 12" f11 (UNUSED) | MINT BOXED £195.00 |
| LEICA 7 x 32 ULTRAVIO HD (LATEST UNUSED) | MINT BOXED £999.00 |
| LEICA 7 x 32 ULTRAVIO HD (LATEST UNUSED) | EXC++ AS NEW £699.00 |
| CANON 10025 BR COMPACT BINOCULARS + CASE | MINT £175.00 |
| ESS 8 x 30 BINOCULARS | MINT BOXED £245.00 |
| SWAROVSKI 65 HD SCOPE + 20-60 EYEPIECE | MINT BOXED AS NEW £965.00 |

Voigtlander Screw & Bayonet for Leica M etc

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| VOIGTLANDER 25mm f4.5 SKOPAR + FINDER SILVER | MINT BOXED AS NEW £295.00 |
| VOIGTLANDER 75mm f2.8 COLO HELAR NIK CHROME | MINT £275.00 |
| VOIGTLANDER 75mm f2.8 HELAR GLASS V M MOUNT | MINT BOXED AS NEW £495.00 |
| VOIGTLANDER 90mm f2.8 APO LANTHAN (8x) | MINT £165.00 |
| VOIGTLANDER 35mm VIEWFINDER BLACK | MINT BOXED AS NEW £129.00 |
| VOIGTLANDER LH1 HOOD FOR 21.25mm LENSES | MINT BOXED AS NEW £39.00 |
| VOIGTLANDER BESSA WINDER / GRP FOR 1 & 2 | MINT BOXED AS NEW £129.00 |
| VOIGTLANDER SCREW TO M LENS ADAPTOR | MINT BOXED AS NEW £35.00 |
| VOIGTLANDER ANGLE FINDER + 15.25mm ADAPTOR | MINT BOXED AS NEW £275.00 |

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| BRONICA ETRS BODY ONLY | MINT - £75.00 |
| BRONICA ETRS BODY 120 BACK | EXC++ £295.00 |
| BRONICA 40mm f4.0 ZENONAN MC | MINT BOXED £195.00 |
| BRONICA 40mm f4 PE LENS | MINT BOXED £289.00 |
| BRONICA 100mm f4 MACRO ZENONAN PE | MINT £225.00 |
| BRONICA 150mm f4.5 ZENONAN MACRO PE 1:1 | MINT BOXED £299.00 |
| BRONICA 150mm f3.5 ZENONAN MACRO E MC | MINT BOXED £195.00 |
| BRONICA 150mm f4 PE | MINT £125.00 |
| BRONICA 150mm f4 E | MINT £99.00 |
| BRONICA 250mm f5.6 MC | MINT + HOOD £149.00 |
| BRONICA 300mm f5.6 ZENONAN | MINT CASED £295.00 |
| BRONICA MOTOR DRIVE E II | MINT BOXED £149.00 |
| BRONICA E120 BACK | EXC++ £30.00 |
| BRONICA ETRS 120 BACK | MINT £69.00 |
| SIGMA 15mm f2.8 EX DG FISHEYE LENS FOR ETRS/ETRS | MINT BOXED AS NEW £295.00 |
| BRONICA A01 PRISM FINDER | EXC++ £95.00 |
| BRONICA A01 PRISM FINDER | MINT £89.00 |

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| BRONICA 50mm f3.5 ZENONAN S | EXC++ £119.00 |
| BRONICA 100mm f4 MACRO ZENONAN PE | MINT CASED £195.00 |
| BRONICA 150mm f4.5 ZENONAN S | MINT £165.00 |
| BRONICA SDA 120 BACK | MINT BOXED £399.00 |
| CONTAX MP2 POLAROID BACK FOR CONTAX 645 | NEW £195.00 |
| FLUJI GW 670 MK II CW 90mm f3.5 LENS | MINT BOXED £675.00 |
| MANIVA 65mm f4 SEKOR 2 LENS FOR RZ + HOOD | MINT £159.00 |
| MANIVA 65mm f4 LENS FOR RZ | MINT £399.00 |
| MANIVA 180mm f4.5 SEKOR 2 W FOR RZ | MINT £199.00 |
| MANIVA 250mm f4.5 SEKOR 2 W FOR RZ | MINT £295.00 |
| MANIVA BLACK BELLOWS HOOD POL. BACK | IN STOCK PHONE |
| MANIVA 150mm f3.5 AF FOR 645 AF | MINT £299.00 |
| MANIVA 210mm f4 SEKOR C FOR 645 | MINT CASED £195.00 |
| MANIVA RZ 67 PRO BACK | MINT £69.00 |
| MANIVA RZ 67 PRO 1 BACK | MINT £75.00 |
| MANIVA RZ 67 POLAROID BACK | MINT £75.00 |
| MANIVA 120 BACK FOR R67 | MINT £65.00 |
| PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7 | MINT £299.00 |
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| 5D MK II + 24-105mm IS | £2,299 | 10-22 EFS | £642 | 85mm f1.2L II | £1,759 | 400mm f4 DO IS | £5,499 |
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| 5D MK II + 24-70mm f2.8L | £2,549 | 17-85mm EFS IS | £369 | 70-200 f4L IS | £929 | 600mm f4 L II IS | 10,999 |
| 5D MK II + 16-35mm f2.8L | £2,745 | 18-200mm EFS IS | £429 | 50mm f1.2L | £1,335 | 1.4 X EXTENDER III | £429 |
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| EOS 7D + EFS 15-85 IS | £1,595 | 17-40mm f4L | £615 | 70-300 IS | £449 | 580EX II Speedlite | £399 |
| Pixma Pro9000 II | £389 | 24-70mm f2.8L | £993 | 70-300 f4-5.6L IS | £1,199 | MR14 EX Speedlite | £479 |
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| D700 + 50mm f1.4G AFS | £2,129 | 16-35mm f4G AFS VR | £859 | 50mm f1.4G AFS | £307 |
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| D700 + 24-120 f4G AFS VR | £2,649 | 16-85mm f3.5-5.6G AFS VR | £469 | New 40mm f2.8 Micro AFS DX | £235 |
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| D3S Body | £3,569 | 17-55mm f2.8G AFS DX | £1,099 | 85mm f3.5 Micro AFS DX | £426 |
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| MB-D11 Grip | £249 | 300mm f2.8G AFS VR II | £3,999 | WT-4B Transmitter | £539 |
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| 500/500/500 PRO Kit | £1,740 | Ringlight Converter | £321 |
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| 750/750 PRO Travelpak Kit | £1,719 | Pulsar Tx + B/Trigger card | £129 |
| 750/750/750 PRO Kit | £1,994 | Pulsar Tx Radio Trigger | £95 |
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| 24mm f3.8 Elmarit - Blk | £1,511 |
| 28mm f2.8 Elmarit - Blk | £1,303 |
| 50mm f2.5 Summarit - Blk | £1,005 |
| 75mm f2.5 Summarit - Blk | £1,122 |
| 90mm f2.5 Summarit - Blk | £1,122 |
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| SIGMA 70-200 f2.8 EX DG OS | £999 |
| SIGMA 120-300mm f2.8 DG OS | £2,079 |
| SIGMA 70-300mm f4/5.6 DG OS | £289 |
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| SIGMA 50-500mm DG OS | £1,269 |
| SIGMA 65 f1.4 EX DG HSM | £999 |
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| 25mm f2.8/Nik ZF2 | £772 |
| 28mm f2.8/Nik ZF2 | £962 |
| 28mm f2.8/Can ZE | £962 |
| 35mm f1.4/Nik ZF2 | £1,399 |
| 35mm f1.4/Can ZE | £1,399 |
| 50mm f1.4/Nik ZF2 | £544 |
| 50mm f1.4/Can ZE | £544 |
| 85mm f1.4/Nik ZF2 | £962 |
| 85mm f1.4/Can ZE | £962 |
| 100mm f2.8 Makro ZF2 | £1,399 |
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|--------------|------|--------------|------|
| 190XProB | £112 | 804 RC2 head | £59 |
| 190 CXPro 3 | £230 | 808 RC4 head | £110 |
| 190 CXPro 4 | £240 | 410 head | £160 |
| 055 XProB | £128 | 701 HDV | £89 |
| 055 CX Pro 3 | £263 | 501HDV | £143 |
| 055 CX Pro 4 | £280 | 303 SPH | £399 |
| 460 MG head | £72 | 303 Plus | £312 |
| 484 RC2 head | £39 | 303 | £280 |
| | | 324 RC2 | £92 |
| | | 327 RC2 | £140 |
| | | 468MGR2 | £190 |
| | | 468MGR3 | £212 |
| | | 300N | £127 |

USED EQUIPMENT

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| Hasselblad CFV digital back | £2999 | Manfrotto 7-150mm Lens | £299 |
| Hasselblad H 1.7x | £795 | Manfrotto 7-210mm + Brinck | £795 |
| Hasselblad HCD 28 Lens | £1,995 | Leica Ultravid 8 x 42 HD | £1,299 |
| Hasselblad HC 210mm Lens | £1,299 | Leica 28mm f2.8 Black-M 6 bit | £3,599 |
| Hasselblad HCD 35-90 | £3,599 | Leica 35mm f2.8 Black-M | £1,595 |
| Hasselblad HC 33mm | £1,595 | Leica M3 body | £1,595 |
| Hasselblad HC 50 Lens | £1,750 | Nikon D90 body | £1,750 |
| 100mm CB Tele Tessar | £495 | Nikon D300 body | £1,495 |
| Hasselblad 21mm Ext. Tube | £49 | Nikon D50 body | £1,49 |
| Manfrotto 645 105mm f2.8 | £179 | Nikon D200 body + grip | £1,149 |
| Manfrotto 645 210mm f4 | £149 | Nikon D200 body | £1,299 |
| Pentax 300mm f4.5 MC 6.7 | £249 | Nikon MB D200 grip | £249 |
| Pentax 645 200mm f4.5 MC 6.7 | £295 | Nikon F45 body | £295 |
| NEW R267 Pro II Polaroid | £125 | Nikon F50 + 28-80mm AF Lens | £125 |
| Hasselblad MM-16 32 Mag | £395 | Sigma 105 f2.8 DG Mac. Nik | £395 |
| Manfrotto 645 105-210mm | £250 | Nikkor 55mm f1.4 AFD | £650 |
| ZEISS BINOCULARS | NEW | Nikkor 24-85mm AFS | £249 |
| VICTORY 8 X 32 F1 FL | £1099 | Nikkor 18-105mm AFS VR | £1,199 |
| VICTORY 10 X 12 F1 FL | £1199 | Nikkor 18-70mm AFS DX | £1,199 |
| VICTORY 10 X 12 F1 FL | £1210 | Nikkor 28-105mm AFD | £1,199 |
| Manfrotto 115-110 AF Lens New | £595 | Sigma 16-50mm DC - Nikon | £595 |

WANTED quality photographic kit for PX or Commission Sale

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| £450 Ricoh GX200 V1 Kit | £450 |
| £595 Canon EOS 40D body | £595 |
| £1,200 Tamron SP 28-75 f2.8 AF Nikon | £1,200 |
| £1,795 Nikon AF-S TC-17E | £1,795 |
| £1,995 Nikon 70-300mm AFS VR | £1,995 |
| £1,795 Nikon 85mm f1.4 AFD | £1,795 |
| £1,625 Nikon MB D10 Grip | £1,625 |
| £1,700 Nikon MB-D11 Grip | £1,700 |
| £1,325 Nikon AF-D 60mm f2.8 Micro | £1,325 |
| £1,750 Nikon 18-200mm DX VR | £1,750 |
| £295 Nikon 135mm f3.5 AIS | £295 |
| £1,750 Nikon 70-300mm AFS VR | £1,750 |
| £1,750 Nikon F35 body | £1,750 |
| £1,750 Nikon F45 body | £1,750 |
| £1,499 Canon EF 20-35mm f2.8 USM | £1,499 |
| £1,199 Canon EF 24-85 USM | £1,199 |
| £800 Kenko Pro 300 1.4x - EOS | £800 |

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| £1,450 Canon EOS 5D MKII body | £1,450 |
| £1,499 Canon EOS 450D + AFS 18-200 | £1,499 |
| £275 Canon EOS 40D body | £275 |
| £250 Canon EOS 300D body | £250 |
| £299 Canon EF 100-400mm f4.5 USM | £299 |
| £450 Sigma EX 12-24mm DG - EOS | £450 |
| £450 Tokina 16-50mm f2.8 Canon | £450 |
| £450 Canon EF 16-35mm f2.8L II | £450 |
| £895 Zeiss 18mm f3.5 ZE - EOS | £895 |
| £60 Canon EF 2X II | £60 |
| £150 Canon BG-E6 Grip | £150 |
| £199 Canon BG-E9 Grip | £199 |
| £350 Sigma 150-500mm OS - LUX | £350 |
| £349 Sigma 10-150mm 12.8 DC | £349 |
| £299 Sigma 50-200 f4.5-5.6 DC EOS | £299 |
| £195 Canon EF 35-350mm USM | £195 |
| £250 Canon EF 135mm f2.8 Soft | £250 |
| £299 Canon EF 70-300mm f4 USM | £299 |

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| Mini TT1 CE Canon | £199 |
| Flex TT5 CE Canon | £210 |
| 1xMini 2xFlex Canon | £499 |
| Mini TT1 CE Nikon | £209 |
| Flex TT5 CE Nikon | £229 |
| 1xMini 2xFlex Nikon | £499 |
| 2 x PLUS II F210 | |
| FUJI GF670 - E1699 | |
| New Fuji GF670 Wide | £2100 |
| Fuji X100 £899 X10 £499 | |



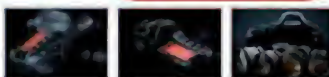
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| 24mm f/1.4L Mk II USM | £1,348.99 | 400mm f/2.8L USM IS II | £8,869.00 | 24-70mm f/2.8L USM | £989.00 |
| 24mm f/2.8 | £371.99 | 400mm f/4.0 DO L USM IS | £5,379.99 | 24-105mm f/4.0L IS USM | £919.99 |
| 28mm f/1.8 USM | £388.99 | 400mm f/5.6L USM | £1,099.99 | 24-105mm IS (White Box) | £869.99 |
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| 35mm f/2.0 | £219.99 | 800mm f/5.6L IS USM | £9,789.00 | EF-S 55-250mm f/4-5.6 IS | £169.00 |
| 50mm f/1.2 L USM | £1,269.00 | TSE 17mm f/4.0L | £1,849.99 | EF-S 55-250mm f/4-5.6 IS II | £219.99 |
| 50mm f/1.4 USM | £299.99 | TSE 24mm f/3.5L II | £1,699.99 | 70-200mm f/2.8L IS II USM | £1,819.99 |
| 50mm f/1.8 II | £94.99 | TSE 45mm f/2.8 | £1,118.99 | 70-200mm f/2.8L USM | £999.00 |
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| 85mm f/1.8 USM | £1,759.00 | EF-S 15-85mm f/3.5-5.6 IS USM | £579.00 | 70-300mm f/4.0-5.6L IS USM | £1,099.00 |
| 85mm f/2.0 USM | £311.99 | EF-S 15-85mm IS (Unboxed) | £519.99 | 70-300mm f/4.5-5.6 DO IS USM | £1,139.99 |
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| 200mm f/2.8L USM/2 | £639.99 | EF-S 18-135mm f/3.5-5.6 IS | £294.99 | | |

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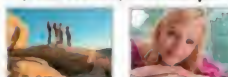
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| AF-S 50mm f/1.8D | £184.99 | PC-E 85mm f/2.8D ED | £1,399.99 | AF-S 70-300mm f/4.5-5.6G VR | £419.99 |
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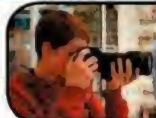
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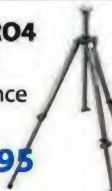
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| 190X PROB Pro Aluminium | £99.95 |
| 190CXPRO3 - 3 Section CF | £209.95 |
| 190CXPRO4 Carbon Fibre | £219.95 |

MANFROTTO HEADS

GEARED

| | |
|------------------------|----------------|
| 410 Junior Geared Head | £159.00 |
| 405 Pro Geared Head | £349.95 |

THREE-WAY

| | |
|-------------------------------|---------------|
| 056 3D Junior Head | £24.95 |
| 804RC2 Basic Pan Tilt with QR | £49.95 |
| 391RC2 Junior Pan & Tilt | £49.95 |
| 460MG 3D Magnesium Head | £59.95 |



GIOTTO

Giottos MTL9261B + 5011

Medium duty aluminium
 tripod - supplied with head

Our Price £99.99

SRP £123.95



**Giottos MH1300-621 Series II
 Ball Head with Quick Release**

Position your camera with
 ultimate precision

Our Price £84.95

SRP £98.95



**Giottos Vitruvian VGRN9225
 with MH5310-630 Head**

Lightweight and compact tripod
 & monopod - all in one!

Our Price £199.95

SRP £202.50



**Giottos Vitruvian VGRN8225
 with MH5310-630 Head**

Lightweight and compact tripod
 & monopod - all in one!

Our Price £299.95

SRP £326.50



GIOTTOS TRIPODS KITS

| | |
|---------------------------|----------------|
| GTMTL9351B + MH5011 | £119.95 |
| GTMTL9361B + MH5001 | £119.99 |
| Vitruvian VGRN9225+MH5310 | £199.95 |
| Vitruvian VGRN8225+MH5310 | £299.95 |

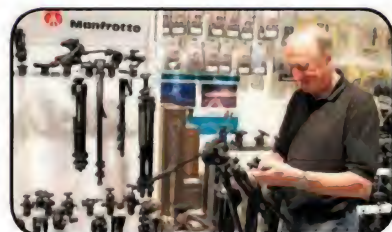
ALUMINUM TRIPODS

| | |
|--------------------|----------------|
| MTL9251B 3 Section | £79.95 |
| MTL9271B 3 Section | £103.95 |
| MTL9351B 3 Section | £84.95 |

CARBON FIBRE TRIPODS

| | |
|--------------------|----------------|
| MTL8351B 3 Section | £178.95 |
| MTL8350B 4 Section | £188.95 |
| MTL8360B 4 Section | £199.95 |
| MTL8361B 3 Section | £189.95 |

The thought process that goes into purchasing a tripod is just as important as any other product being added to your photographic kit. The flexibility that your tripod affords you in terms of weight, load capability, head type and even its ability to convert into a monopod are all vital considerations, ensuring that when put to the test, your chosen tripod won't let you down.



SLIK

**Slik Pro 624CF II
 Carbon Fibre Legs**

Professional carbon fibre tripod
 with 4 section legs.

Our Price £169.99

SRP £306.37



Velbon

Velbon Sherpa 200R Tripod

General purpose tripod with
 extending to 162cm, weighing 2kg

Our Price £79.00

SRP £183.82



GITZO **5 STAR
 ★★★★★
 DEALER**

**Gitzo GT3531 Mountaineer
 Series 3 Carbon Fibre**

Lightweight all-in-one
 tripod with head

Our Price £609.95

SRP £679.95



SLIK TRIPODS

| | |
|-------------------------|----------------|
| Mini Pro III (B+S Head) | £19.99 |
| F153 Tripod + Case | £39.99 |
| Sprint Mini II GM | £54.99 |
| Pro 340DX Complete | £109.99 |
| Master Classic | £119.99 |
| Sprint Pro II 3WAY GM | £64.00 |
| Pro 500DX Complete | £119.99 |
| Pro 700DX Complete | £119.99 |
| Pro 724 CF C/F Legs | £189.99 |
| Pro 723 AF Complete | £259.99 |

SLIK HEADS

| | |
|---------------------|----------------|
| SH-704E 3-Way Q/R | £55.99 |
| Ball Head SBH-200DQ | £60.99 |
| Ball Head 800 | £81.99 |
| SH-807E 3-Way Q/R | £101.99 |

SLIK MONOPODS

| | |
|----------------|---------------|
| Monopod 350 EX | £39.00 |
| Monopod 350 AF | £79.99 |
| Pro Pod 600 | £49.99 |

TRIPODS

| | |
|--------------------------|----------------|
| Mini 2 Tripod + B&S Head | £24.99 |
| CX-440 Tripod | £24.99 |
| CX-300 Tripod | £41.99 |
| C-600 Video Tripod | £69.99 |
| C-500 Video Tripod | £55.99 |
| Ultra Maxi M Tripod | £69.99 |
| Ultra Maxi L | £70.99 |
| Ultra Luxi M | £96.99 |
| DV-7000 Video Tripod | £96.99 |
| GEO E440L C/Fibre | £189.99 |
| GEO E530 C/Fibre | £219.99 |

Our Price

| | |
|-------------------|----------------|
| GEO E540L C/Fibre | £179.99 |
| GEO E640 C/Fibre | £229.99 |

VELBON MONOPODS

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|-----------------|---------------|
| Ultra Stick M50 | £28.00 |
| UP-400DX | £39.62 |
| Ultra Stick L50 | £29.99 |

VELBON HEADS

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|--------------------|---------------|
| PHD-31Q 3-Way + QR | £24.99 |
| FHD-52Q + QR | £27.16 |

GITZO TRIPODS

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|-------------------|----------------|
| GT3340L Alum. | £419.95 |
| GT2531LVL Tripod | £534.95 |
| GT2541 Tripod | £554.95 |
| GT2541EX S2 6x | £534.95 |
| GT2540LLVL | £624.95 |
| GK1380VQR Vintage | £619.95 |
| GK2380VQR Vintage | £684.95 |
| GK1581OT | £889.95 |

GITZO HEADS

| | |
|------------------------|----------------|
| G1077M Centre Ball | £69.95 |
| G1177M Centre Ball | £79.95 |
| G2180 Fluid Head QR | £179.95 |
| GH1780QR Centre Ball | £199.95 |
| GH2780QR Centre Ball | £274.95 |
| GH3780 Centre Ball | £249.95 |
| GH5380SQR Systematic | £314.95 |
| GH2750 Off Centre Ball | £169.95 |

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Nikon V1
10.1 megapixels
60 fps
1080i movie mode

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NEW! J1 + 10-30mm + 30-110mm **£629**

Nikon D3100
15.1 megapixels
3.4 fps
1080p movie mode

D3100 Body **£399.99**

D3100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £579.99 **£479.99**
D3100 + 18-55mm f3.5-5.6 G AF-S DX VR + 55-200mm f4-5.6 G AF-S DX IF-ED VR **£663.89**

CUSTOMER REVIEW: D3100 + 18-55mm VR
★★★★☆ 'A Superb, entry level DSLR' *Bullfinch - Essex*

Nikon D90
12.3 megapixels
4.5 fps
720p movie mode

D90 From **£699**

D90 Body **£699**
D90 + 18-105mm f3.5-5.6 G AF-S ED DX VR RRP £909.99 **£899**

CUSTOMER REVIEW: D90 + 18-105mm VR
★★★★★ 'Most fun I have had with a camera in years' *Crispin - Essex*

Nikon D5100
16.2 megapixels
4.0 fps
1080p movie mode

D5100 From **£539**

D5100 Body RRP £669.99 **£539**
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £779.99 **£679.99**
D5100 + 18-55mm + 55-200mm **£866.98**

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ 'Ideal for holidays, versatile' *Unheart - Surrey*

Nikon D7000
16.2 megapixels
6.0 fps
1080p movie mode

D7000 From **£999**

D7000 Body RRP £1099.99 **£999**
D7000 + 18-105mm f3.5-5.6 G AF-S ED DX VR RRP £1299.99 **£1199**
D7000 RECOMMENDED ACCESSORY: Nikon MB-D11 Battery Grip **£249**

CUSTOMER REVIEW: D7000 + 18-105mm VR
★★★★★ 'Amazing results with high ISOs' *Jeffrey - West Sussex*

Nikon D300s
12.3 megapixels
7.0 fps
720p movie mode

D300s From **£1095**

D300s Body RRP £1499.99 **£1095**
Nikon Capture NX2 **£132.99**
Nikon Capture NX2 Upgrade (Capture NX required) **£81.99**

CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ 'The perfect combo for a Prosumer' *Robin - Bristol*

Nikon D700
12.1 megapixels
5.0 fps
full frame CMOS sensor

D700 From **£1779**

D700 Body RRP £2247.99 **£1779**
Nikon Camera Control Pro 2 Remotely control most functions of Nikon DSLRs from a computer via USB or Wireless Transmitter **£136.99**

CUSTOMER REVIEW: D700 Body
★★★★★ 'Terrific Full-Frame DSLR' *Richard D300 - North Wales*

Nikon D3s
12.1 megapixels
9.0 fps
full frame CMOS sensor

D3s Body **£3548**

D3s Body RRP £4199 **£3548**

CUSTOMER REVIEW: D3s Body
★★★★★ 'Superb Pro-Camera' *WorcesterWeddings - Worcester*

Nikon D3x
24.5 megapixels
7.0 fps
full frame CMOS sensor

D3x Body **£5049**

CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets' *Peterthegreent - Kent*

SONY NEX-5
14.2 megapixels
7.0 fps
1080i movie mode

NEX-5 Silver or Black

NEX-5N From **£539**

NEX-5N + 18-55mm **£539**
NEX-5N + 16mm + 18-55mm **£599**
NEW! NEX-5N + 18-55mm + 55-210mm **£749**

SONY NEX-3
5.5 fps
£30 CASHBACK*

NEX-3 From **£419**

NEX-3 + 18-55mm **£389 Inc Cashback*** **£419**
NEX-3 + 16mm + 18-55mm **£459 Inc Cashback*** **£499**
£30 Sony Cashback ends 24.12.11

SONY A35
16.2 megapixels
7.0 fps
£30 CASHBACK*

A35 DSLT From **£379**

A35 Body **£349 Inc C/back*** **£379**
A35 + 18-55mm **£414 Inc C/back*** **£444**
£30 Sony Cashback ends 24.12.11

SONY A900
full frame CMOS sensor

A900 Body **£2189.99**

Panasonic G3
16.0 megapixels
Up to £40 CASHBACK*

G3 From **£464.95**

G3 Body (Black) **£464.95**
£40 Panasonic Cashback on:
G3 + 14-42mm **£448.95 Inc C/back*** **£488.95**
GH2 + 14-42mm **£679 Inc C/back*** **£719**
GH2 + 14-140mm **£1009 Inc C/back*** **£1049**
£40 Panasonic Cashback ends 31.12.11

Panasonic GF2
12.1 megapixels
£40 CASHBACK*

GF2 From **£449**

GF2 + 14-42mm f3.5-5.6 ASPH MEGA OIS **£449**
GF2 + 14mm f2.5 ASPH + 14-42mm f3.5-5.6 ASP MEGA OIS (Black) **£549**
G Series RECOMMENDED ACCESSORY: Panasonic DMW-MA1 - Four Thirds Lens Mount Adaptor **£130.99**

OLYMPUS E-PM1
12.3 megapixels
5.5 fps
£50 CASHBACK*

E-PM1 Silver, Black, Brown, Silver-Rose, Purple or White

E-PM1 From **£349**

E-PM1 + 14-42mm II **£349 Inc Cashback*** **£399**
E-PM1 + 14-42mm II f3.5-5.6 ED + 14-150mm f4.0-5.6 ED **£499 Inc Cashback*** **£549**
£50 Olympus Cashback ends 15.01.12

OLYMPUS EP-3
12.3 megapixels
3.0 fps
1080i movie mode

EP-3 White, Silver or Black

EP-3 Body **£669**

E-PM1 + 14-42mm II f3.5-5.6 ED **£749**
E-PM1 + 17mm f2.8 Pancake **£749**
E-PM1 + 14-42mm f3.5-5.6 ED + 40-150mm f4.0-5.6 ED **£879**
E-PM1 + 14-150mm f4.0-5.6 ED **£999**

OLYMPUS E-5
12.3 megapixels
5.0 fps
720p movie mode

E-5

E-5 Body **£1338**

OLYMPUS LENSES:
Olympus 35mm f3.5 Macro (Digital Four Thirds) **£209.99**
Olympus 40-150mm f4-5.6 ED (Micro Four Thirds) **£245.99**
Olympus 14-150mm f4.0-5.6 ED (Micro Four Thirds) **£499.99**
Olympus 75-300mm f4.8-6.7 (Micro Four Thirds) **£659**

SIGMA SD15
14.1 megapixels
3.0 fps

SD15 Body **£584.99**

SD15 RECOMMENDED ACCESSORIES:
Sigma CR21 Cable Release **£24.99**
Sigma RS31 Remote Control **£24.99**
SanDisk 8GB Extreme Pro 45MB/Sec SDHC Card **£34**
Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£209.99**

PENTAX K-5
16.3 megapixels
7.0 fps
1080p movie mode

K-5

K-5 Body **£729**

£90 Pentax Cashback on:
K-5 + 18-55mm **£689 Inc Cashback*** **£779**
K-5 + 18-55mm + 50-200mm **£828 Inc Cashback*** **£918**
K-5 + 18-135mm **£1019 Inc Cashback*** **£1109**
£90 Pentax Cashback ends 31.12.11

PENTAX K-r
12.4 megapixels
6.0 fps
720p movie mode

K-r White, Red or Black

K-r From **£395**

K-r + 18-55mm f3.5-5.6 AL WR RRP £599.99 **£395**
K-r RECOMMENDED ACCESSORIES:
Pentax AF 360 FGZ Flashgun **£249.99**
Pentax DA 55-300mm Lens **£274.99**
Pentax K-Bag Shoulder Bag **£34.99**

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Canon Cashback ends 25.01.12

Canon EOS 1100D

12.2 megapixels
3.0 fps
720p movie mode

SAVE UP TO £129 ON RRP

1100D Body RRP £419 **£298.99**
 1100D + 18-55mm f3.5-5.6 IS II RRP £499 **£369.90**

Canon EOS 600D

18.0 megapixels
3.7 fps
1080p movie mode

£50 CASHBACK*

600D Body **£485 Inc Cashback*** **£535**
 600D + 18-55mm II f3.5-5.6 IS II **£549 Inc Cashback*** **£599**
 600D + 18-135mm f3.5-5.6 IS **£699 Inc Cashback*** **£749**
 600D + 18-55mm II + 55-250mm f4.0-5.6 IS II **£799 Inc Cashback*** **£849**

Canon EOS 550D

AS SEEN ON TV
18.0 megapixels
3.7 fps
1080p movie mode

£40 CASHBACK*

550D Body

£439 Inc Cashback* £479

550D + 18-55mm f3.5-5.6 IS **£499.95 Inc Cashback*** **£539.95**
 550D + 18-135mm f3.5-5.6 IS **£675 Inc Cashback*** **£715**
 550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS **£699.99 Inc Cashback*** **£739.99**

Canon EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode

SAVE UP TO £402 ON RRP

60D From **£749**

60D Body RRP £1049.99 **£749**
 60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 **£841**
 60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£939**
 60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£999**
 60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1547**

CUSTOMER REVIEW: 1100D + 18-55mm II
 ★★★★★ 'Great for a novice looking to improve'
 Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS
 ★★★★★ 'An excellent product'
 Wheelyon - Suffolk

CUSTOMER REVIEW: 550D + 18-55mm IS
 ★★★★★ 'Amazing video image'
 Rob - Norwich

CUSTOMER REVIEW: 60D Body
 ★★★★★ 'Wow, an amazing camera'
 Adrian - UK

Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

SAVE UP TO £704 ON RRP

7D Body **£1129**

7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1394**
 7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 **£1595**
 7D + 70-300mm L IS USM RRP £2899.99 **£2269**

CUSTOMER REVIEW: 7D + 15-85mm
 ★★★★★ 'Probably the best APS-C DSLR around'
 Shugge - Scotland

Canon EOS 5D Mark II

• Live View Mode • 9 point AF with 6 extra hidden AF points
 • 3" LCD Screen • ISO 6400 (exp. to 25,600)

5D Mark II Body RRP £2299.99 **£1544.95**
 5D Mark II + 24-105mm f4L IS USM RRP £3199.99 **£2095**
 5D Mark II + 24-70mm f2.8L USM **£2533.95**

5D Mark II RECOMMENDED ACCESSORIES:
 Canon RS-80N3 £39.95
 Canon LP-E6 Battery £69.95
 Canon BG-E6 Battery Grip £219.95
 Canon EF 50mm f1.2 L USM Lens £1268

SAVE UP TO £924 ON RRP

5D Mark II Body RRP £2299.99 **ONLY £1544.95**

★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★
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CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM
 ★★★★★ 'Awesome IQ and ISO Performance'
 JDArtBollington - Cheshire

Canon 1D Mark IV

16.1 megapixels
10.0 fps
1080p movie mode

SAVE £1300 ON RRP

1D Mk IV Body **£3499.99**

NEW! 1D X Body **£5299**

1D Mark IV Body RRP £4799.99 **£3499.99**
 NEW! 1D X Body Pre-Order Now! **£5299**

CUSTOMER REVIEW: 1D Mark IV Body
 ★★★★★ 'Stunning camera'
 Zurg - South Wales

Memory Cards

SanDisk

SanDisk Extreme Pro:

300x SDHC
 8GB £34
 16GB £59
 32GB £114

SanDisk Extreme:

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SanDisk Extreme Pro:

600x UDMA C/Flash
 16GB £149
 32GB £234.99
 64GB £489

SanDisk ImageMate Multi-Card Readers:

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 12-in-1 USB 3.0 White £39.95

Lexar

Lexar Professional:

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 16GB £54.99
 32GB £99.99

400x UDMA C/Flash
 8GB £49
 16GB £79
 32GB £139

600x UDMA C/Flash
 8GB £69
 16GB £139
 32GB £239

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SanDisk Eye-Fi SDHC Memory Cards:

Automatically upload photos and videos to your computer and to your favourite website - wirelessly!

SD Card with Adapter
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 NEW! 8GB £60

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| <p>Flashguns:</p> <p>24 AF-1 £54.95 44 AF-1 £129 50 AF-1 £180 58 AF-2 £285</p> | <p>Macro flash:</p> <p>15 MS-1 £295.99</p> | <p>SIGMA Flashguns:</p> <p>EF 610 DG ST £129.99 EF 610 DG Super £209.99</p> | <p>Nissan Flashguns:</p> <p>DI466 £81.99 DI622 II £119.99 DI866 £199</p> | <p>SUNPAK Flashguns:</p> <p>PZ42X From £99.99 PF30X £81.99</p> | <p>Ringflash:</p> <p>16R Pro £337.99</p> | | |

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| <p>Flash Diffusers:</p> <p>Softbox £30.99 Softbox III £43.99 Soft Screen Pop Up £13.99</p> | <p>Traveller8 Softbox £54</p> | <p>PortABox From £22.99</p> | <p>Folding Softbox From £61.99</p> | <p>Lastolite</p> <p>Ezybox Softbox £39.99 Ezybox Hotshoe From £70</p> | <p>TriFlash Kit From £94.99</p> | <p>Off Camera flash Cord From £30.99</p> |

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RRP £129.99
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Fisheye
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f4.0-5.6 L
IS USM
£1149

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f2.8 L IS
USM II
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f1.4 G
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28-300mm
f3.5-5.6 G ED
AF-S VR
£694.99

Nikon



55-300mm
f4.5-5.6 G
AF-S DX VR
£268.99

CANON LENSES

| | |
|------------------------------|----------|
| EF 24mm f1.4 II USM | £1348.99 |
| EF 24mm f2.8 | £371.89 |
| TS-E 24mm f2.8 II | £1719.99 |
| EF 28mm f1.8 USM | £348.99 |
| EF 28mm f2.8 USM | £163.99 |
| EF 35mm f1.4 L USM | £1158.99 |
| EF 35mm f2.0 | £217.99 |
| TS-E 45mm f2.8 | £1118.95 |
| EF 50mm f1.2 L USM | £1268 |
| EF 50mm f1.4 USM | £298.95 |
| EF 50mm f1.8 II | £89 |
| EF-S 60mm f2.8 USM Macro | £354.99 |
| MP-E 65mm f2.8 1.5x Macro | £844.99 |
| EF 85mm f1.2 L II USM | £1743.95 |
| EF 85mm f1.8 USM | £311.99 |
| TS-E 90mm f2.8 | £1144.95 |
| EF 100mm f2.8 L IS USM Macro | £429 |
| EF 100mm f2.8 L IS USM | £729 |
| EF 135mm f2.0 L USM | £899.89 |
| EF 180mm f2.8 L IS USM | £1258.99 |
| EF 200mm f2.8 L IS USM II | £599.99 |
| EF 300mm f2.8 L IS USM II | £5574 |
| EF 300mm f4.0 L IS USM | £1143.95 |
| EF 500mm f4.0 L IS USM II | £8969.95 |
| EF 400mm f2.8 L IS USM II | £1089.99 |
| EF 500mm f4.0 L IS USM II | £8489 |
| EF 600mm f4.0 L IS USM II | £11099 |
| EF 800mm f5.6 L IS USM | £9794 |
| EF 8-15mm f4.0 L USM Fisheye | £1149 |
| EF-S 10-22mm f3.5-5.6 USM | £659 |
| EF-S 15-85mm f3.5-5.6 IS USM | £608.99 |
| EF 16-35mm f2.8 L USM II | £1169 |
| EF 17-40mm f2.8 L USM | £614 |
| EF-S 17-55mm f2.8 IS USM | £769 |
| EF-S 17-85mm f4.0-5.6 IS USM | £358 |
| EF-S 18-55mm f3.5-5.6 IS II | £148.99 |
| EF-S 18-135mm f3.5-5.6 IS | £349.99 |
| EF-S 18-200mm f3.5-5.6 IS | £409 |
| EF 24-70mm f2.8 L USM | £989 |

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| 10.5mm f2.8 G IF-ED AF DX Fisheye | £523.89 |
| 14mm f2.8 D AF ED | £1213.89 |
| 16mm f2.8 D AF Fisheye | £597.89 |
| 20mm f2.8 D AF | £463.89 |
| 24mm f1.4 G AF-S ED | £1608.95 |
| 24mm f2.8 D AF | £332.89 |
| 24mm f3.5 D ED PC-E | £1383.89 |
| 28mm f2.8 D AF | £220.89 |
| 35mm f1.8 G AF-S DX | £163.99 |
| 35mm f2.0 D AF | £254.89 |
| 45mm f2.8 D PC-E ED Micro | £1393.99 |
| 50mm f1.4 G AF-S | £298.99 |
| 50mm f1.4 D AF | £232.99 |
| 50mm f1.8 D AF | £107.99 |
| 50mm f1.8 G AF-S | £189.99 |
| 60mm f2.8 G AF-S ED Micro | £397.99 |
| 85mm f1.4 G AF-S | £1264.99 |
| 85mm f1.4 D AF | £897.89 |
| 85mm f2.8 D PC-E Micros | £1357.99 |
| 85mm f3.5 G ED AF-S VR DX Micro | £414.99 |
| 105mm f2.8 G AF-S VR IF ED Micro | £612.99 |
| 135mm f2.0 D AF DC | £967.99 |
| 180mm f2.8 D AF IF-ED | £627.99 |
| 200mm f2.0 G ED AF-S VR IF | £3128.99 |
| 200mm f4.0 AF Micro | £1123.89 |

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| 300mm f2.8 G ED VR II AF-S | £4056.99 |
| 300mm f4.0 D AF-S IF ED | £977.89 |
| 400mm f2.8 G ED VR AF-S | £5647 |
| 500mm f4.0 ED VR AF-S | £5867.89 |
| 600mm f4.0 ED VR AF-S | £7072.99 |
| 10-24mm f3.5-4.5 G AF-S DX | £666.99 |
| 12-24mm f4.0 G ED AF-S IF DX | £808.89 |
| 14-24mm f2.8 G ED AF-S | £1316.99 |
| 16-35mm f4.0 G ED AF-S VR | £848.89 |
| 16-85mm f3.5-5.6 G ED AF-S DX VR | £448.99 |
| 17-55mm f2.8 G ED DX AF-S IF | £1064.89 |
| 18-35mm f3.5-4.5 D IF ED AF | £502.99 |
| 18-55mm f3.5-5.6 G ED AF-S DX II | £123.99 |
| 18-55mm f3.5-5.6 G ED AF-S DX VR | £146.50 |
| 18-105mm f3.5-5.6 G ED AF-S VR | £224.80 |
| 18-200mm f3.5-6.3 G ED AF-S DX VR II | £598.99 |
| 24-70mm f2.8 G ED AF-S | £1227.89 |
| 24-85mm f2.8-4.0 D AF | £515.89 |
| 24-120mm f4.0 G ED AF-S VR | £838.99 |
| 28-300mm f3.5-5.6 G ED AF-S VR | £694.99 |
| 55-200mm f4.5-5.6 G ED AF-S DX VR IF | £242.89 |
| 55-200mm f4.5-5.6 G AF-S DX | £187.89 |
| 55-300mm f4.5-5.6 G AF-S DX VR | £268.99 |
| 70-200mm f2.8 G ED AF-S VR II | £1632.99 |
| 70-300mm f4.5-5.6 G ED AF-S IF VR | £438.89 |
| 80-400mm f4.5-5.6 D AF VR | £1183.99 |
| 200-400mm f4.0 G ED AF-S IF VR | £4773.99 |
| 200-400mm f4.0 G ED AF-S VR II | £4988 |

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| 50mm f2.8 EX DG Macro | £269 |
| 50mm f1.4 EX DG HSM From | £379 |
| 70mm f2.8 EX DG Macro | £369 |
| 85mm f1.4 EX DG HSM | £759 |
| 105mm f2.8 EX DG Macro | £399 |
| 150mm f2.8 EX DG OS HSM Macro | £999.99 |
| 300mm f2.8 EX DG | £2197 |
| 500mm f4.5 EX DG | £3774 |
| 800mm f5.6 APO EX DG HSM | £4319 |

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| 8-16mm f4.5-5.6 DC HSM | £549 |
| 10-20mm f4.0-5.6 EX DC HSM | £429 |
| 10-20mm f3.5 EX DC HSM | £499 |
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| 18-50mm f2.8-4.5 DC OS HSM | £177 |
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| 18-250mm f3.5-6.3 DC OS HSM | £174.99 |
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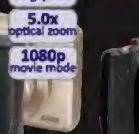
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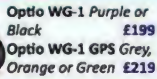
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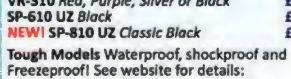
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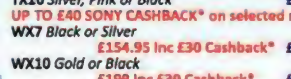
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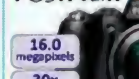
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| FinePix S3200 Black | £139.95 |
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| T036 Black | £9.99 10ml | £3.99 13ml, 3 for £10.99 |
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| T040 Black | £39.99 17ml | £3.99 20ml, 3 for £10.99 |
| T041 Colour | £29.99 37ml | £4.99 46ml, 3 for £13.99 |
| T050 Black | £29.99 15ml | £2.99 16ml, 3 for £7.99 |
| T051 Black | £29.99 24ml | £2.99 26ml, 3 for £7.99 |
| T052 Colour | £29.99 35ml | £3.99 38ml, 3 for £10.99 |
| T053 Colour | £29.99 43ml | £3.99 48ml, 3 for £10.99 |
| T0341-T0347 Set of 7 | £119.99 set of 7 | Check Website. |
| T0341/8, each | £14.99 17ml | Check Website. |
| T0342/3/4, each | £17.99 17ml | Check Website. |
| T0345/6/7, each | £17.99 17ml | Check Website. |
| T0441-T0454 Set of 4 | £42.99 set of 4 | £14.99 , 3 sets for £42.99 |
| T0441 Black | £17.99 13ml | £4.99 21ml, 3 for £13.99 |
| T0452/3/4, each | £9.99 8ml | £3.99 21ml, 3 for £10.99 |
| T0481-T0486 Set of 6 | £64.99 set of 6 | £19.99 , 3 sets for £56.99 |
| T0481/2/3, each | £14.99 13ml | £3.99 21ml, 3 for £10.99 |
| T0484/5/6, each | £14.99 13ml | £3.99 21ml, 3 for £10.99 |
| T0540-T0549 Set of 8 | £109.99 set of 8 | £35.99 , 3 sets for £99.99 |
| T0540 Gloss | £8.99 13ml | £4.99 21ml, 3 for £13.99 |
| T0541/2/3/4, each | £14.99 13ml | £4.99 21ml, 3 for £13.99 |
| T0547/8/9, each | £14.99 13ml | £4.99 21ml, 3 for £13.99 |
| T0551-T0554 Set of 4 | £32.99 set of 4 | £14.99 , 3 sets for £42.99 |
| T0551 Black | £8.99 8ml | £4.99 21ml, 3 for £10.99 |
| T0552/3/4, each | £8.99 8ml | £3.99 21ml, 3 for £10.99 |
| T0591-T0599 Set of 8 | £99.99 set of 8 | Check Website. |
| T0591/2/3, each | £12.99 13ml | Check Website. |
| T0594/5/6, each | £12.99 13ml | Check Website. |
| T0597/8/9, each | £12.99 13ml | Check Website. |
| T0611-T0614 Set of 4 | £32.99 set of 4 | £14.99 , 3 sets for £42.99 |
| T0611 Black | £8.99 8ml | £4.99 21ml, 3 for £13.99 |
| T0612/3/4, each | £8.99 8ml | £4.99 21ml, 3 for £10.99 |
| T0711-T0714 Set of 4 | £32.99 set of 4 | £14.99 , 3 sets for £42.99 |
| T0711 Black | £8.99 7.4ml | £4.99 13ml, 3 for £13.99 |
| T0712/3/4, each | £8.99 5.5ml | £3.99 13ml, 3 for £10.99 |
| T0791-T0796 Set of 6 | £69.99 set of 6 | Check Website. |
| T0791/2/3, each | £11.99 10ml | Check Website. |
| T0794/5/6, each | £11.99 10ml | Check Website. |
| T0801-T0806 Set of 6 | £49.99 set of 6 | £19.99 , 3 sets for £57.99 |
| T0801/2/3, each | £8.99 7.4ml | £3.99 13ml, 3 for £10.99 |
| T0804/5/6, each | £8.99 7.4ml | £3.99 13ml, 3 for £10.99 |
| T0870-T0879 Set of 8 | £76.99 set of 8 | Check Website. |
| T0870 Gloss | £7.99 11.4ml | Check Website. |
| T0871/2/3/4, each | £9.99 11.4ml | Check Website. |
| T0877/8/9, each | £9.99 11.4ml | Check Website. |
| T0961-T0969 Set of 8 | £78.99 set of 8 | Check Website. |
| T0961/2/3/4/5, each | £9.99 11.4ml | Check Website. |
| T0966/7/8/9, each | £9.99 11.4ml | Check Website. |
| T1281-T1284 Set of 4 | £26.99 set of 4 | £14.99 set of 4 |
| T1281 Black | £7.99 5.9ml | £4.99 13ml |
| T1282/3/4, each | £6.99 3.5ml | £3.99 10ml |
| T1291-T1294 Set of 4 | £37.99 set of 4 | £16.99 set of 4 |
| T1291 Black | £10.99 11.2ml | £5.49 18ml |
| T1292/3/4, each | £9.99 7ml | £4.49 13ml |
| T1571-9, each NEW | £20.99 25.9ml each or £164.99 set of 8 | |
| T1591-9, each NEW | £14.99 17ml each or £109.99 set of 8 | |
| T5591-6, each | £12.99 13ml each or £64.99 set of 6 | |

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK

| | |
|--|-------------------|
| EPSON Stylus Pro 3800, 3880 | |
| T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each | £44.99 |
| EPSON Stylus Pro 4000, 4400, 7600, 9600 | |
| T5431/5432/5433/5434/5435/5436/5437/5438 110ml each | £44.99 |
| T5441/5442/5443/5444/5445/5446/5447/5448 220ml each | £69.99 |
| EPSON Stylus Pro 4800, 4880: | |
| T6051/6052/6058/6053/6054/6055/6056/605C/6057/6138/6059 110ml | £44.99 |
| T6061/6062/6068/6063/6064/6065/6066/606C/6067/6148/6069 220ml | £69.99 |
| EPSON Stylus Pro 7800, 7880, 9800: | |
| T6021/6022/6028/6023/6024/6025/6026/602C/6027/6118/6029 110ml | £44.99 |
| T6031/6032/6038/6033/6034/6035/6036/603C/6037/6128/6039 220ml | £69.99 |

Please call or check our website for further details

Canon Compatibles

| | |
|-------------------------|-------------------|
| BC13e Black 26ml | £2.99 |
| BC16 B/C/M/Y 15ml | £2.99 |
| BC16 PC/PM/RG 15ml | £2.99 |
| PG18 Black 29ml | £4.99 |
| CL18 B/C/M/Y/PC/PM 15ml | £3.99 |
| PG1520 Black 18ml | £4.99 |
| CL1521 B/C/M/Y/GY 9ml | £3.99 |
| PG1525 Black 19ml | £4.99 |
| CL1526 B/C/M/Y/GY 9ml | £3.99 |
| BC124 Black 9ml | £1.99 |
| BC124 Colour 16ml | £1.99 |
| PG137 Black 12ml | £1.99 |
| PG140 Black 28ml | £13.99 |
| PG50 Black 28ml | £12.99 |
| PG510 Black 11.5ml | £13.99 |
| PG512 Black 18ml | £14.99 |
| CL138 Colour 12ml | £12.99 |
| CL138 Colour 18ml | £16.99 |
| CL131 Colour 24ml | £14.99 |
| CL512 Colour 11.5ml | £15.99 |
| CL513 Colour 15ml | £16.99 |

Canon Originals

| | |
|-----------------------|-------------------|
| BC13e Black 26ml | £10.99 |
| BC16 B/C/M/Y 13ml | £9.99 |
| BC16 PC/PM/RG 13ml | £9.99 |
| PG18 Black 29ml | £12.99 |
| CL18 B/C/M/Y 13ml | £11.99 |
| PG17 Black 25ml | £11.99 |
| PG19 Clear 18ml | £11.99 |
| PG19 B/C/M/Y/CM 14ml | £10.99 |
| PG19 PC/PM/RG/GY 14ml | £10.99 |
| PG1520 Black 18ml | £9.99 |
| CL1521 B/C/M/Y/GY 9ml | £8.99 |
| PG1525 Black 19ml | £8.99 |
| CL1526 B/C/M/Y/GY 9ml | £8.99 |
| PG37 Black 11ml | £12.99 |
| PG40 Black 18ml | £15.99 |
| PG50 Black 22ml | £22.99 |
| PG510 Black 9ml | £11.99 |
| CL138 Black 15ml | £15.99 |
| CL38 Colour 9ml | £16.99 |
| CL138 Colour 21ml | £19.99 |
| CL51 Colour 9ml | £26.99 |
| CL52 Photo 21ml | £19.99 |
| CL511 Colour 9ml | £15.99 |
| CL513 Colour 13ml | £19.99 |
| KP-361P Ink & Paper | £12.99 |
| KP-1081P Ink & Paper | £29.99 |

Dell Cartridges

Comprehensive range of Original and Compatible Dell cartridges in stock - call or check website for details!

HP Compatibles

| | |
|-----------------------|-------------------|
| No.15 Black 48ml | £4.99 |
| No.21 Black 10ml | £7.99 |
| No.22 Colour 21ml | £11.99 |
| No.45 Black 45ml | £4.99 |
| No.56 Black 24ml | £9.99 |
| No.57 Colour 24ml | £12.99 |
| No.58 Photo 24ml | £12.99 |
| No.78 Colour 36ml | £9.99 |
| No.88XL B/C/M/Y each | £9.99 |
| No.110 Colour 12ml | £10.99 |
| No.300XL Black 18ml | £14.99 |
| No.300XL Colour 18ml | £16.99 |
| No.337 Black 10ml | £7.99 |
| No.337 Black 21ml | £10.99 |
| No.338 Black 21ml | £12.99 |
| No.339 Black 34ml | £10.99 |
| No.342 Colour 12ml | £10.99 |
| No.343 Colour 21ml | £12.99 |
| No.344 Colour 21ml | £12.99 |
| No.348 Photo 21ml | £12.99 |
| No.350XL Black 30ml | £14.99 |
| No.351XL Colour 20ml | £16.99 |
| No.363 Black 20ml | £6.99 |
| No.363 CMY/PC/PM each | £4.99 |
| No.364 Black 10ml | £6.99 |
| No.364 P/C/M/Y each | £5.99 |

HP Originals

| | |
|-----------------------------|-------------------|
| No.21 Black 5ml | £11.99 |
| No.22 Colour 5ml | £14.99 |
| No.38 All Colours 27ml each | £26.99 |
| No.56 Black 18ml | £16.99 |
| No.57 Colour 17ml | £24.99 |
| No.58 Photo 17ml | £22.99 |
| No.100 Grey 15ml | £22.99 |
| No.110 Colour 5ml | £18.99 |
| No.300 Black 4ml | £10.99 |
| No.300 Colour 4ml | £12.99 |
| No.301 Black 3ml | £9.99 |
| No.301 Colour 3ml | £11.99 |
| No.337 Black 11ml | £17.99 |
| No.338 Black 11ml | £17.99 |
| No.339 Black 21ml | £24.99 |
| No.343 Black 7ml | £18.99 |
| No.344 Colour 14ml | £26.99 |
| No.350 Black 4.5ml | £11.99 |
| No.351 Colour 3.5ml | £13.99 |
| No.363 Black 6ml | £13.99 |
| No.363 CMY/PC/PM each | £8.99 |
| No.364 Black 6ml | £8.99 |
| No.364 P/C/M/Y 3ml each | £7.99 |
| No.801 Black 4ml | £11.99 |
| No.801 Colour 9ml | £16.99 |
| No.820XL Black 48ml | £19.99 |
| No.820XL CMY 6ml each | £8.99 |
| No.840XL Black 48ml | £23.99 |
| No.840XL CMY 16ml each | £15.99 |

Many more in stock!

Lexmark Compatibles

| | |
|--------------|-------------------|
| No.1 Colour | £10.99 |
| No.2 Colour | £11.99 |
| No.3 Black | £14.99 |
| No.16 Black | £10.99 |
| No.17 Black | £9.99 |
| No.26 Colour | £12.99 |
| No.27 Colour | £11.99 |
| No.31 Photo | £11.99 |
| No.32 Black | £9.99 |
| No.33 Colour | £11.99 |
| No.34 Colour | £11.99 |
| No.35 Colour | £12.99 |

Lexmark Originals

| | |
|----------------------------|-------------------|
| No.1 Colour | £16.99 |
| No.14 Black | £16.99 |
| No.15 Colour | £18.99 |
| No.17 Black | £13.99 |
| No.23 Black | £14.99 |
| No.24 Colour | £14.99 |
| No.27 Colour | £13.99 |
| No.28 Black | £14.99 |
| No.29 Colour | £15.99 |
| No.32 Black | £17.99 |
| No.33 Colour | £16.99 |
| No.36 Black | £18.99 |
| No.37 Colour | £22.99 |
| No.44 Black | £18.99 |
| No.100 Black | £12.99 |
| No.100 Cyan / Mag / Yellow | £7.99 |

Many more in stock!

Brother Compatibles

| | |
|-----------------------|-------------------|
| LC900 Black | £3.99 |
| LC900 CMY | £2.99 |
| LC900 Set of 4 | £11.99 |
| LC970 / 1000 Black | £3.99 |
| LC970 / 1000 CMY | £2.99 |
| LC970 / 1000 Set of 4 | £11.99 |
| LC980 / 1100 Black | £3.99 |
| LC980 / 1100 CMY | £2.99 |
| LC980 / 1100 Set of 4 | £11.99 |
| LC985 Black | £3.99 |
| LC985 CMY | £2.99 |
| LC985 Set of 4 | £11.99 |

Brother originals also in stock!

Kodak Original Ink / Paper

| | |
|----------------------------|-------------------|
| ESP Black Series 10 Ink | £6.99 |
| ESP Colour Series 10 Ink | £11.99 |
| ESP Colour Series 30 Ink | £11.99 |
| ESP Colour Series 30 Ink | £11.99 |
| ESP Black/Colour Twin Pack | £17.99 |

Kodak Photo Paper also in stock!

PHOTOGRAPHIC PAPERS

ILFORD

As an Ilford Pro Centre, we stock the complete range of Ilford photographic papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

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|---|-------------------|
| Photo Glossy Paper 200g, A4, 20 | £7.99 |
| Smooth Gloss 290g, 6x4, 100 sheets | £17.99 |
| Smooth Gloss 290g, 7x5, 100 sheets | £23.99 |
| Smooth Gloss 290g, A4, 25 | £12.99 |
| Smooth Gloss 290g, A4, 100 | £35.99 |
| Smooth Gloss 290g, A3, 25 sheets | £27.99 |
| Smooth Gloss 290g, A3+, 25 sheets | £29.99 |
| Smooth Pearl 290g, 6x4, 100 sheets | £17.99 |
| Smooth Pearl 290g, 7x5, 100 sheets | £23.99 |
| Smooth Pearl 290g, A4, 25 | £12.99 |
| Smooth Pearl 290g, A4, 100 | £35.99 |
| Smooth Pearl 290g, A3, 25 sheets | £27.99 |
| Smooth Pearl 290g, A3+, 25 sheets | £29.99 |
| Smooth Fine Art 190g, A4, 10 sheets | £12.99 |
| Smooth H/wight Matt 200g, A4, 50 sheets | £12.99 |
| Smooth Lustre Duo 280g, A4, 25 sheets | £14.99 |
| Gold Fibre Silk 310g, A4, 50 sheets | £44.99 |

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MEMORY



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| 2GB 20MB/s | £14.99 £8.99 |
| 4GB 20MB/s | £19.99 £10.99 |
| 8GB 20MB/s | £24.99 £16.99 |
| 16GB 20MB/s | £29.99 £26.99 |

SD Cards

| | |
|---------------|---------------------------------|
| 2GB | £8.99 £3.99 |
| 4GB Class 10 | £19.99 £6.99 |
| 8GB Class 10 | £29.99 £9.99 |
| 16GB Class 10 | £49.99 £19.99 |

USB Pen Drives

| | |
|----------------|---------------------------------|
| 2GB Transcend | £8.99 £4.99 |
| 4GB Transcend | £14.99 £4.99 |
| 8GB Transcend | £19.99 £8.99 |
| 16GB Transcend | £24.99 £16.99 |

Lexar

Compact Flash

| | |
|-------------|----------------------------------|
| 8GB 60MB/s | £148.95 £38.99 |
| 8GB 30MB/s | £177.35 £47.99 |
| 16GB 60MB/s | £264.25 £68.99 |
| 16GB 30MB/s | £271.30 £94.99 |

SD Cards

| | |
|---------------|----------------------------------|
| 8GB Class 10 | £78.95 £21.99 |
| 16GB Class 10 | £128.75 £40.99 |

SanDisk

Sandisk Ultra 30MB/s

| | |
|-------------|---------------------------------|
| 4GB 30MB/s | £21.76 £14.99 |
| 8GB 30MB/s | £36.12 £23.99 |
| 16GB 30MB/s | £70.06 £46.99 |

Sandisk Extreme 40&60MB/s

| | |
|-------------|-----------------------------------|
| 4GB 40MB/s | £36.95 £21.99 |
| 8GB 40MB/s | £67.02 £38.99 |
| 16GB 40MB/s | £116.19 £68.99 |
| 32GB 60MB/s | £208.89 £134.99 |

Sandisk Blue C2: 5MB/s

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| 2GB 5MB/s | £9.27 £4.99 |
| 4GB 5MB/s | £12.41 £6.49 |
| 8GB 5MB/s | £24.10 £11.99 |

Sandisk Ultra C4: 15MB/s

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| 2GB 15MB/s | £9.97 £5.99 |
| 4GB 15MB/s | £16.06 £7.99 |
| 8GB 15MB/s | £27.65 £14.99 |
| 16GB 15MB/s | £52.22 £28.99 |

Sandisk Extreme C10: 30MB/s

| | |
|-------------|---------------------------------|
| 4GB 30MB/s | £21.35 £11.99 |
| 8GB 30MB/s | £32.42 £18.99 |
| 16GB 30MB/s | £52.82 £37.99 |
| 32GB 30MB/s | £92.07 £74.99 |

Sandisk Extreme Pro UHS1: 45MB/s

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|-------------|----------------------------------|
| 8GB 45MB/s | £64.84 £27.49 |
| 16GB 45MB/s | £149.58 £58.99 |

xD Picture Cards

| | |
|-------------|---------------------------------|
| 2GB Olympus | £24.99 £14.99 |
|-------------|---------------------------------|

BATTERIES & CHARGERS

Standard Rechargeables

| | |
|--|--------------------------------|
| High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4. | |
| AAA 1000mAh Duracell | £6.99 |
| AAA 2450mAh Duracell | £6.99 |
| AA 2700mAh GP | £9.99 |
| AA 2800mAh Anamem | £13.99 |
| AA 2900mAh Duracell | £14.99 £9.99 |

ReCyko+ Rechargeables

| | |
|--|--------------|
| New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries! | |
| AAA 650mAh equivalent (4) | £5.99 |
| AA 2050mAh equivalent (4) | £7.99 |

Ultimate Lithium

| | |
|---|-------------------------------|
| Enlarger Ultimate Lithium: The longest lasting AA and AAA batteries in the world! | |
| AAA Ultimate Lithium (4) | £6.99 |
| AA Ultimate Lithium (4) | £7.99 £5.99 |

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Duracell. All batteries come with a 2 year guarantee.

NB-1L for Canon

| | |
|---------------------------|---------------|
| NB-1L for Canon | £9.99 |
| NB-2L/LH for Canon | £9.99 |
| NB-3L for Canon | £9.99 |
| NB-4L for Canon | £9.99 |
| NB-5L for Canon | £9.99 |
| NB-6L for Canon | £9.99 |
| NB-7L for Canon | £12.99 |
| NB-8L for Canon | £9.99 |
| NB-9L for Canon | £9.99 |
| BP-511 for Canon | £12.99 |
| LP-E5 for Canon | £12.99 |
| LP-E6 for Canon | £29.99 |
| LP-E8 for Canon | £15.99 |
| LP-E10 for Canon | £12.99 |
| NP40 for Fuji | £9.99 |
| NP45 for Fuji | £9.99 |
| NP50 for Fuji | £9.99 |
| NP60 for Fuji | £9.99 |
| NP80 for Fuji | £9.99 |
| NP95 for Fuji | £9.99 |
| NP140 for Fuji | £12.99 |
| NP150 for Fuji | £19.99 |
| NP200 for Minolta | £12.99 |
| NP400 for Minolta | £12.99 |
| EN-EL1 for Nikon | £9.99 |
| EN-EL2 for Nikon | £9.99 |
| EN-EL3/3A for Nikon | £9.99 |
| EN-EL3E for Nikon | £15.99 |
| EN-EL5 for Nikon | £9.99 |
| EN-EL9 for Nikon | £12.99 |
| EN-EL10 for Nikon | £9.99 |
| EN-EL11 for Nikon | £9.99 |
| EN-EL12 for Nikon | £9.99 |
| EN-EL19 for Nikon | £12.99 |
| LI10B/12B for Olympus | £9.99 |
| LI40B/42B for Olympus | £9.99 |
| LI50B for Olympus | £9.99 |
| BLM-1 for Olympus | £12.99 |
| BLS-1 for Olympus | £12.99 |
| CGA-S005 for Panasonic | £9.99 |
| CGR-S006 for Panasonic | £9.99 |
| CGA-S007 for Panasonic | £9.99 |
| CGA-S008 for Panasonic | £9.99 |
| BCF10E (V3) for Panasonic | £19.99 |
| BCG10E (V3) for Panasonic | £19.99 |
| BLB13 (V3) for Panasonic | £19.99 |
| BMB9 (V2) for Panasonic | £24.99 |
| VGB130 (V2) for Panasonic | £26.99 |
| D-Li8 for Pentax | £9.99 |
| D-Li50 for Pentax | £12.99 |
| SLM-1137D for Samsung | £9.99 |
| SLM-1674 for Samsung | £12.99 |
| BG-1 for Sony | £19.99 |
| NP-FM500H for Sony | £19.99 |
| NP-FH50 for Sony | £19.99 |
| NP-FW50 for Sony | £24.99 |

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 50D kit

| | |
|---------------------|---------------|
| For Canon 50D kit | £99.99 |
| For Canon 7D | £99.99 |
| For Canon 30/40/50D | £99.99 |
| For Canon 60D | £99.99 |
| For Canon 450D | £69.99 |
| For Canon 500D | £69.99 |
| For Canon 550D | £99.99 |
| For Canon 1000D | £69.99 |
| For Nikon D40/D60 | £39.99 |
| For Nikon D80/D90 | £99.99 |
| For Nikon D300/D700 | £99.99 |
| For Nikon D7000 | £99.99 |

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. **£14.99**

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)

| | |
|------------------------------|--------------|
| CR123A Energizer Lithium (1) | £1.99 |
| CR2 Energizer Lithium (1) | £3.99 |
| 2CR5 Energizer Lithium (1) | £3.99 |
| CRV3 Energizer Lithium (1) | £3.99 |
| LR44 Energizer Alkaline (2) | £1.99 |
| CR2025, CR2032 etc | £1.99 |

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

| | |
|-------------------|--------------|
| 49mm Adapter Ring | £4.99 |
| 52mm Adapter Ring | £4.99 |
| 55mm Adapter Ring | £4.99 |
| 58mm Adapter Ring | £4.99 |
| 62mm Adapter Ring | £4.99 |
| 67mm Adapter Ring | £4.99 |
| 72mm Adapter Ring | £4.99 |
| 77mm Adapter Ring | £4.99 |
| 82mm Adapter Ring | £4.99 |

P-Type Holders

| | |
|---------------------|---------------|
| Holder - Standard | £5.99 |
| Holder - Wide Angle | £9.99 |
| Hood - Modular | £9.99 |
| Hood - Bellows | £34.99 |
| A to P Type Adapter | £9.99 |

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder. **£49.99**

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters. **£9.99**

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing depth in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

| | |
|---------------------------|---------------|
| ES-62 Canon 50/1.8 | £9.99 |
| ES-71H Canon 50/1.4 | £9.99 |
| ET-80 Canon 75-300/4-5.6 | £9.99 |
| ET-65B Canon 70-300/4-5.6 | £9.99 |
| ET-67 Canon 100/2.8 Macro | £9.99 |
| ET-67B Canon 60/2.8 | £9.99 |
| EW-60C Canon 18-55 IS | £7.99 |
| EW-73B Canon 17-85 IS | £9.99 |
| EW-78B Canon 28-135 IS | £9.99 |
| EW-78D Canon 18-200 IS | £9.99 |
| EW-78E Canon 18-55 IS | £12.99 |
| EW-83E Canon 17-40/4.0 | £12.99 |
| EW-83J Canon 17-55/2.8 | £12.99 |
| HB-25 Nikon 24-65, 24-120 | £12.99 |
| HB-37 Nikon 55-200 VR | £7.99 |
| HB-45 Nikon 18-55 VR | £7.99 |
| SH-006 Sony 18-70/3.5-5.6 | £9.99 |
| SH-108 Sony 18-55/3.5-5.6 | £9.99 |

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

Screw-Fit Lens Hoods

| | |
|------------------------|---------------|
| 52mm Shaped Petal Hood | £6.99 |
| 55mm Shaped Petal Hood | £6.99 |
| 58mm Shaped Petal Hood | £6.99 |
| 62mm Shaped Petal Hood | £7.99 |
| 67mm Shaped Petal Hood | £7.99 |
| 72mm Shaped Petal Hood | £7.99 |
| 77mm Shaped Petal Hood | £9.99 |
| 82mm Shaped Petal Hood | £11.99 |
| 46mm Rubber Hood | £3.99 |
| 49mm Rubber Hood | £3.99 |
| 52mm Rubber Hood | £3.99 |
| 55mm Rubber Hood | £3.99 |
| 58mm Rubber Hood | £4.99 |
| 62mm Rubber Hood | £4.99 |
| 67mm Rubber Hood | £5.99 |
| 72mm Rubber Hood | £5.99 |
| 77mm Rubber Hood | £5.99 |

Lens Caps

| | |
|--|--|
| 30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm | |
| £3.99 each | |

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe

| | |
|----------------------------|--------------|
| Twin Axis Normal Hotshoe | £7.99 |
| Twin Axis Sony Hotshoe | £7.99 |
| Triple Axis Normal Hotshoe | £9.99 |
| Triple Axis Sony Hotshoe | £9.99 |

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.99

CLEANING

Sensor Cleaning - DRY

| | |
|---------------------------|---------------|
| Sensor Loupe 7x with LED | £69.99 |
| ZEELON Anti-static Blower | £37.99 |
| SL788 Arctic Blower | £69.99 |

Sensor Cleaning - WET

| | |
|--------------------------------|---------------|
| Cleaning Solution (7.5ml) | £15.99 |
| Cleaning Swabs (12) | £29.99 |
| EZ Kit (1ml Solution, 4 Swabs) | £14.99 |

Massive range of cleaning equipment on our website and in stock.

Camera / Lens Cleaning

| | |
|--------------------------|---------------|
| Kenair Master Kit | £15.99 |
| Kenair Spare Aerosol | £9.99 |
| LensPen Original | £9.99 |
| Spudz 6x6 inch | £4.99 |
| Spudz 10x10 inch | £6.99 |
| Kood Hurricane Blower | £4.99 |
| Camlink 5-in-1 Clean Kit | £4.29 |

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

UV / Haze Filters

| | |
|----------------|---------------|
| 46mm UV / Haze | £6.99 |
| 52mm UV / Haze | £6.99 |
| 55mm UV / Haze | £7.99 |
| 58mm UV / Haze | £8.99 |
| 62mm UV / Haze | £9.99 |
| 67mm UV / Haze | £10.99 |
| 72mm UV / Haze | £11.99 |
| 77mm UV / Haze | £14.99 |
| 82mm UV / Haze | £17.99 |
| 86mm UV / Haze | £22.99 |

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

Circular Polarising Filters

| | |
|--------------------------|---------------|
| 46mm Circular Polarizing | £18.99 |
| 52mm Circular Polarizing | £19.99 |
| 55mm Circular Polarizing | £21.99 |
| 58mm Circular Polarizing | £24.99 |
| 62mm Circular Polarizing | £27.99 |
| 67mm Circular Polarizing | £31.99 |
| 72mm Circular Polarizing | £36.99 |
| 77mm Circular Polarizing | £41.99 |
| 82mm Circular Polarizing | £46.99 |
| 86mm Circular Polarizing | £59.99 |

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinhole fringe to add a gentle warmth to your photos.

Skylight Filters

| | |
|---------------|---------------|
| 52mm Skylight | £7.99 |
| 55mm Skylight | £8.99 |
| 58mm Skylight | £9.99 |
| 62mm Skylight | £10.99 |
| 67mm Skylight | £11.99 |
| 72mm Skylight | £13.99 |
| 77mm Skylight | £16 |



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

01926 339977 www.premier-ink.co.uk



CAMERA BAGS

FLASH GUNS

thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

| | | |
|---|---------------------------------|---------------------------------------|
| Retrospective 20 £128 | Sling-O-Matic 20 £126 | Digital Holster 50 V2.0 £66 |
| Airport International V2.0 £258 | Streetwalker £109 | Urban Disguise 50 V2.0 £141 |

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

| | |
|---|---|
| The Hadley Pro Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black. The Hadley Pro £149.99 | The 5 Series A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black. Billingham 225 £229.99 Billingham 335 £239.99 Billingham 445 £259.99 Billingham 555 £289.99 |
| More Billingham Bags NEW Billingham f2.8 £139.99 NEW Billingham f1.4 £156.99 The Hadley Digital £99.99 The Packaging £224.99 The Classic 550 £474.99 | The 07 Range New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black. Billingham 107 £229.99 Billingham 207 £249.99 Billingham 307 £269.99 |
| Billingham Accessories Superflex Inserts (all) £12.99 Shoulder Pads £17.99 Tripod Straps £15.99 | |

| | |
|---|---|
| Kata 3N1-10 External Dimensions: 41.0 x 22.0 x 18.5cm Internal Dimensions: 29.5 x 19.0 x 15.0cm £64.99 | Kata 3N1-20 External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm £74.99 |
| Kata 3N1-30 External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm £84.99 | Kata 3N1-33 Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a '15' laptop compartment. See website for details. £119.99 |
| Kata 3N1-Tripod Holder For Kata 3N1 bags. £16.99 | |

IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465/ £59.99 DR-466/ £64.99 DR-467/ £69.99

| | |
|--|--|
| DC Shoulder Bags A range of undated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover. DC 445 £29.99 | DL10 Grip Hoister £21.99 DL12 Grip Hoister £25.99 DL14 Grip Hoister £31.99 DL16 Grip Hoister £49.99 DL18 Grip Hoister £59.99 CS15 Camera Satchel £89.99 CS17 Camera Satchel £99.99 PR420 Press Reporter Bag £109.99 PR460 Press Reporter Bag £149.99 DL210 Bumblebee Backpack £94.99 PL74 FlyBy Rolling Bag £219.99 |
| Insertrolley Compatible with many Kata bags £52 | |

Entire Kata range available!

RAIN COVERS

| | | |
|---|--|--|
| OpTech Rainsleeve Unique eyespice opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashgun, 2 per pack. Standard £5.99 Flash £7.99 | Kata Elements Covers Protect your camera against the elements! E690 Small £36.99 E702 Large £51.99 | Think Tank Hydrophobia The ultimate protection from the weather! 70-200 £109.00 70-200 Flash £114.00 300-600 £118.00 |
|---|--|--|

VANGUARD

Vanguard UP-Rise Messengers
A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

UP-Rise 28 Messenger £49.99
UP-Rise 33 Messenger £59.99
UP-Rise 38 Messenger £69.99

Vanguard Outlawz Pro Zoomsters
A range of fully featured pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal cradles, water bottle holder and accessory clips.

Outlawz 16Z £49.99
Outlawz 17Z £59.99

Vanguard Adaptor Backpacks
Versatile backpack that converts to slingpack for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back.

Adaptor 41 £59.99
Adaptor 46 £69.99
Adaptor 48 £79.99

Vanguard UP-Rise Range
Gold award winning range of backpacks, slingpacks and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

UP-Rise 14Z Zoomster £29.99
UP-Rise 15Z Zoomster £34.99
UP-Rise 34 Slingpack £49.99
UP-Rise 43 Slingpack £59.99
UP-Rise 45 Backpack £69.99
UP-Rise 46 Backpack £84.99
UP-Rise 48 Backpack £94.99

Entire Vanguard range available!

tamrac

Expedition Backpack
Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort. Fully MAS compatible.

Expedition 4X £89.99
Expedition 5X £104.99
Expedition 6X £119.99
Expedition 7X £149.99
Expedition 8X £169.99
Expedition 9X £189.99

Velocity Sling
A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X £29.99
Velocity 7X £39.99
Velocity 8X £44.99
Velocity 9X £49.99
Velocity 10X £59.99

Modular Accessory System
The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder £12.99
Lens Case Pro 50 £11.99
Lens Case Pro 100 £12.99
Lens Case Pro 200 £13.99
Flash Case Medium £10.99
Flash Case Large £11.99
Rain Cover Medium £19.99
Rain Cover Large £23.99
MAS Belt Medium £19.99

Aero Speed Pack
Dual access, dual compartment photo backpacks, with front and side openings.

SpeedPack 75 £62.99
SpeedPack 85 £82.99

LIGHT METERS

SEKONIC

L758DR DigitalMaster £439.99
L398A Deluxe III £134.99

L208 TwinMaster
Analogue, incident and reflected, ambient light only.
£74.99

L308S FlashMate
Digital, incident and reflected, ambient and flash light.
£149.99

L358 FlashMaster
Digital, incident and reflected, simultaneous ambient and flash light, rotating head.
£219.99

RT-32 Radio Trigger Module £89.99
Grey Card £27.99
Profile Target SEPT2 £129.99

GOSSEN

Gossen DigiPro F
Digital, incident and reflected, ambient and flash light, calculation, convenient rotating head.
£169.95

Gossen DigiSix £119.95
Gossen DigiFlash £139.95

FLASH TRIGGERS

Hahnel Combi TF
Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels, 5 modes available.
£49.99

Receiver & Transmitter Extra Receivers £34.99

Yongnuo CTR-301P
Radio flash trigger with infrared sensor. 433MHz, 30m range, 4 channels.
£29.99

Receiver & Transmitter Extra Receivers £19.99

Yongnuo RF-602, RF-603, YN-160, YN-480II and YN-560 also available soon! Please check website...

JJC JF Flash Trigger
Radio flash trigger, 433MHz, 20m range, 4 ch.
£24.99

Receiver & Transmitter Extra Receivers £14.99

PocketWizard
Full range of Pocket Wizard cables stocked.
2x Plus II £264
1x MiniTT1 2x FlexTT5 £499

Nissin

12 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite
The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual override. Covering a range of focal lengths from 24-105mm and including a secondary 1/2 in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for downloading upgrades.
£239.99 £199.99

Nissin Di622 MkII Speedlite
MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 40m/ISO100, includes specification including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power, radio, active AF assist light and energy saving auto-off circuit.
£149.99 £129.99

Nissin Di466 Speedlite
An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless slave flash on manual mode and energy saving auto-off circuit.
£92.99 £79.99

Marumi DRF14 Ring Flash
The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. The flash has a 14m/ISO100 guide number and features auto exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.
£119.99

TTL Flash Cord Coiled £24.99
TTL Flash Cord Straight £29.99
Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Bounce Flash Diffuser
These popular, simple opaque plastic diffusers slip it onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range.

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EX II / 580EX
Canon 580EX / 580EX II
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540F GZ
£10.99

Inverted Dome Pro Flash Diffuser Set
Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that slips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:
Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc
Size 3: 68-72 x 48-49mm Nikon SB28, 27, 28, etc
Size 4: 73-77 x 48-49mm Canon 560EX, 580EX, etc
£29.99

FlashRight
ColorRight's new 'super diffuser' for hotshoe flashguns.
£89.99

ColorRight PRO
The ultimate white balance filter! Available in two versions - Neutral and Portrait.
£104.99

STUDIO ACCESSORIES

Westcott Apollons and Halos
The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.
Mini Apollo £59.99
28" Apollo £99.99
45" Halo £104.99

Westcott Umbrellas
Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".
43" Umbrella Soft Silver £18.99
43" Umbrella White £18.99
43" Umbrella White/Black £21.99

Westcott 28" Apollo Flash Kit
Including shoe mount, umbrella and light stand.
£81 £64.99

Westcott 5-in-1 Reflector Kit
Including reflector, reflector holder, and light stand.
£41 £24.99

Lastolite Ezybox Hotshoe
Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes: 38x38cm, 60x60cm and 76x76cm. Available as fit with 4-section light stand, fit head, extending handle, shoulder bag and carry case.
22cm Ezybox Speedlite NEW £44.99
38cm Ezybox Hotshoe £84.99
38cm Ezybox Hotshoe Kit £156.99
54cm Ezybox Hotshoe £102.99
54cm Ezybox Hotshoe Kit £174.99
76cm Ezybox Hotshoe £119.99
76cm Ezybox Hotshoe Kit £192.99

Lastolite Flashgun TiltHeads
These ingenious Lastolite TiltHeads provide a way of attaching your flashgun or flashgun, plus umbrellas, to a lightstand.
TiltHead For Single Flashgun £16.99
TiltHead Umbrella Kit £89.99

Colour Balance and Exposure Control
Handy pop-up colour balance and exposure control grey/white cards.
EzyBalance 30cm £17.99
EzyBalance 50cm £29.99
Full Lastolite range available.

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB
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Premier

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CAMERA STRAPS

«BLACKRAPID»

The world's fastest camera straps

| Camera Straps | |
|----------------------|--------|
| RS-4 Classic | £49.99 |
| RS-5 Cargo | £59.99 |
| RS-7 Curve | £49.99 |
| RS-W1 Women | £49.99 |
| RS-SPORT2 | £59.99 |
| RS-DR2 Double | £99.99 |
| 3-in-1 Straps & Bags | |
| SnapR-10 Small | £29.99 |
| SnapR-20 Medium | £34.99 |
| SnapR-35 Large | £39.99 |

RS-7 RS-W1 SnapR

SUN SNIPER

| Camera Straps | |
|--------------------|---------|
| ONE Sling Strap | £39.99 |
| STEEL Sling Strap | £49.99 |
| PRO Steel & Bear | £59.99 |
| DPH Dual Harness | £119.99 |
| TPH Triple Harness | £169.99 |

OP TECH USA

The World's best-selling SLR straps

OP/Tech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!

| Camera Straps | | System Connectors | |
|---------------------|--------|-------------------|--------|
| Wrist Strap | £11.99 | Adapt-Its (4) | £4.99 |
| Classic Strap | £16.99 | Extensions (2) | £6.99 |
| Super Classic | £19.99 | ProLoop (2) | £8.99 |
| Pro 3/8" Strap | £17.99 | ProLoop (2) | £8.99 |
| Pro Loop Strap | £18.99 | LensSupport (2) | £9.99 |
| Utility Sling Strap | £29.99 | Sling Adapter | £10.99 |

SPIDER CAMERA HOLSTER

From hip to hand in a flash...

| Spider Pro | |
|--------------------|---------|
| Pro Holster | £89.99 |
| Pro Belt | £29.99 |
| Pro Single Kit | £109.99 |
| Pro Dual Kit | £189.99 |
| Spider Black Widow | |
| Widow Holster | £39.99 |
| Widow Belt | £19.99 |

SHUTTER RELEASES

Hahnel Giga T Pro Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer. Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.



hahnel
RRP: £89.99
SPECIAL OFFER - SAVE £20
£69.99

Hahnel Combi TF Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.



hahnel
RRP: £69.99
SPECIAL OFFER - SAVE £20
£49.99

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!



hahnel
RRP: £29.99
SPECIAL OFFER - SAVE £10
£19.99

TRIPODS, MONOPODS & HEADS

Manfrotto

HALF PRICE HEADS!

190XPROB Tripod +
HALF PRICE 496RC2 **£142.48**

190XPROB Tripod +
HALF PRICE 804RC2 **£144.98**

055XPROB Tripod +
HALF PRICE 496RC2 **£157.48**

055XPROB Tripod +
HALF PRICE 804RC2 **£159.98**



FREE
Manfrotto
Backpack
with every
804RC2
tripod kit



FREE HEADS!

FREE Manfrotto 324RC2 Grip Head (RRP £121.99) with every Carbon Fibre Pro tripod!

MANFROTTO PRO TRIPODS

| 190XPROB Tripod | 055XPROB Tripod |
|---|---|
| Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column | Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column |
| Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm | Weight: 2.40kg Load: 7.0kg Folded: 85cm Height: 178cm |
| £114.99 | £129.99 |
| 190CXPRO3 | 055CXPRO3 |
| Carbon Fibre 3-section legs, Q90 column | Carbon Fibre 3-section legs, Q90 column |
| Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm | Weight: 1.65kg Load: 5.0kg Folded: 85cm Height: 175cm |
| £229.99 | £259.99 |
| 190CXPRO4 | 055CXPRO4 |
| Carbon Fibre 4-section legs, Q90 column | Carbon Fibre 4-section legs, Q90 column |
| Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm | Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm |
| £239.99 | £269.99 |

MANFROTTO PRO MONOPODS

| MM294A3 Monopod | MM294A4 Monopod | 695CX Monopod |
|---|---|--|
| Aluminium 3-section | Aluminium 4-section | Carbon Fibre 5-section |
| Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm | Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm | Weight: 0.69kg Load: 5.0kg Folded: 53.5cm Height: 167cm |
| £29.99 | £34.99 | £143.99 |
| 679B Monopod | 680B Monopod | 681B Monopod |
| Aluminium 3-section | Aluminium 4-section | Aluminium 3-section |
| Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm | Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm | Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm |
| £35.99 | £47.99 | £49.99 |

MANFROTTO PRO HEADS

| 492 Ball Head | 234 Tilt Head | 234RC Tilt Head |
|-------------------------------|-----------------------------------|--|
| non quick-release 1/4" thread | Ideal for monopods | with RC2 quick release |
| Weight: 0.12kg Load: 2.0kg | Weight: 0.27kg Load: 2.0kg | Weight: 0.27kg Load: 2.0kg |
| £31.99 | £14.99 | £26.99 |
| 494 RC2 Ball Head | 496 RC2 Ball Head | 498 RC2 Ball Head |
| with RC2 quick release | with RC2 quick release | with RC2 quick release |
| Weight: 0.32kg Load: 3.0kg | Weight: 0.46kg Load: 3.0kg | Weight: 0.67kg Load: 3.0kg |
| £46.99 | £54.99 | £84.99 |
| 324RC2 Grip Action Ball Head | NEW MH054-Q2 Magnesium Ball Head | 468MG RC2 Hydrostatic Ball Head |
| with RC2 q/r | with RC2 q/r | magnesium, with RC2 q/r |
| Weight: 0.4kg Load: 3.0kg | Weight: 0.6kg Load: 10.0kg | Weight: 0.65kg Load: 10.0kg |
| £99.99 | £149.99 | £199.99 |
| 804 RC2 Pan / Tilt | 808 RC4 Pan / Tilt | 410 Geared Head |
| with RC2 quick release | with RC4 quick release | with RC4 quick release |
| Weight: 0.78kg Load: 4.0kg | Weight: 1.42kg Load: 4.0kg | Weight: 1.22kg Load: 4.0kg |
| £59.99 | £104.99 | £149.99 |
| 056 3D Head | 460MG 3D Head | This is just a small selection of the MANFROTTO range now available to try in our showroom in Leamington Spa |
| non quick-release 1/4" thread | magnesium, with RC2 quick release | |
| Weight: 0.50kg Load: 3.0kg | Weight: 0.43kg Load: 3.0kg | |
| £29.99 | £69.99 | |

VANGUARD

HALF PRICE HEADS!

AltaPRO 263AT Tripod +
HALF PRICE SBH100 **£149.98**

AltaPRO 263AT Tripod +
HALF PRICE GH100 **£164.98**

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AltaPRO 283CT Tripod +
HALF PRICE GH100 **£294.98**



£50 OFF RRP!

Alta+ 263AP Tripod including PH32 Three Way Head **£99.99**

VANGUARD PRO TRIPODS

| AltaPRO 263AT Tripod | AltaPRO 264AT Tripod |
|---|---|
| Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column | Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column |
| Weight: 2.00kg Load: 7.0kg Folded: 83cm Height: 165cm | Weight: 2.10kg Load: 8.0kg Folded: 83cm Height: 155cm |
| £119.99 | £129.99 |
| PRO 253CT | PRO 254CT |
| Carbon Fibre 3-section legs, MACC column | Carbon Fibre 4-section legs, MACC column |
| Weight: 1.66kg Load: 7.0kg Folded: 83cm Height: 165cm | Weight: 1.57kg Load: 7.0kg Folded: 83cm Height: 155cm |
| £224.99 | £244.99 |
| PRO 283CT | PRO 284CT |
| Carbon Fibre 3-section legs, MACC column | Carbon Fibre 4-section legs, MACC column |
| Weight: 1.70kg Load: 8.0kg Folded: 84cm Height: 170cm | Weight: 1.73kg Load: 8.0kg Folded: 84cm Height: 160cm |
| £249.99 | £269.99 |

VANGUARD PRO MONOPODS

| AP284 Monopod | AP324 Monopod | CP284 Monopod |
|--|---|--|
| Aluminium 4-section legs | Aluminium 4-section legs | Carbon Fibre 4-section legs |
| Weight: 0.57kg Load: 8.0kg Folded: 51.5cm Height: 158cm | Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm | Weight: 0.48kg Load: 8.0kg Folded: 51.5cm Height: 158cm |
| £39.99 | £46.99 | £99.99 |

VANGUARD PRO HEADS

| SBH30 Ball Head | SBH50 Ball Head | SBH100 Ball Head |
|---|---|---|
| Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate | Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate | Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate |
| Weight: 0.22kg Load: 5.0kg | Weight: 0.25kg Load: 6.0kg | Weight: 0.39kg Load: 10.0kg |
| £39.99 | £49.99 | £59.99 |
| PH22 Pan / Tilt | PH32 Pan / Tilt | GH100 Pistol Grip |
| 3-way fluid head, magnesium, spirit level, quick release | 3-way fluid head, magnesium, spirit level, quick release | New for 2011, award-winning pistol grip ball head. |
| Weight: 0.34kg Load: 3.0kg | Weight: 0.5kg Load: 3.0kg | Weight: 0.75kg Load: 8.0kg |
| £39.99 | £69.99 | £89.99 |

This is just a small selection of the VANGUARD range now available for demonstration in our showroom in Leamington Spa

KOOD

| A284 Tripod |
|--|
| Aluminium 4-section |
| Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm |
| £73.99 |
| C2504 Monopod |
| Carbon Fibre 4-section |
| Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm |
| £59.99 |
| C2804 Monopod |
| Carbon Fibre 4-section |
| Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm |
| £66.99 |
| C3204 Monopod |
| Carbon Fibre 4-section |
| Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm |
| £74.99 |

hahnel

| Triad 30 Lite | Triad 40 Lite | Triad 60 Lite |
|--|---|---|
| 4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carrying case. | 4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH40 alloy ball head. | 4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH60 alloy ball head. |
| Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm | Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm | Weight: 1.90kg Max Load: 6.0kg Folded: 61cm Max Height: 162cm |
| £39.99 | £49.99 | £59.99 |
| BH02 Ball Head | BH08 Ball Head | BH25 Ball Head |
| Quick release plate, spirit level, 360 degree rotation, dual control knobs | Quick release plate, spirit level, 360 degree rotation, dual control knobs | Quick release plate, spirit level, 360 degree rotation, dual control knobs |
| Weight: 0.42kg Load: 12.0kg | Weight: 0.42kg Load: 12.0kg | Weight: 0.42kg Load: 12.0kg |
| £22.99 | £29.99 | £37.99 |
| BH05 Ball Head | BH22 Ball Head | BH28 Ball Head |
| Quick release plate, spirit level, 360 degree rotation, dual control knobs | Quick release plate, spirit level, 360 degree rotation, dual control knobs | Quick release plate, spirit level, 360 degree rotation, dual control knobs |
| Weight: 0.42kg Load: 12.0kg | Weight: 0.42kg Load: 12.0kg | Weight: 0.42kg Load: 12.0kg |
| £25.99 | £31.99 | £45.99 |
| BH30 Ball Head | BH40 Ball Head | |
| Quick release plate, spirit level, 360 degree rotation, dual control knobs | Quick release plate, spirit level, 360 degree rotation, dual control knobs | |
| Weight: 0.42kg Load: 12.0kg | Weight: 0.42kg Load: 12.0kg | |
| £24.99 | £29.99 | |

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| TrekPod XL | £219.99 |
| MagMount STAR | £29.99 |
| MagMount PRO | £59.99 |
| MagAdapter STAR | £99.99 |

gorillapod

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|---------------------------|--------|
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| Gorillapod Spare Plates | £5.99 |
| Gorillapod SLR | £29.99 |
| Gorillapod SLR-Zoom | £34.99 |
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| Gorillapod Ball Head | £39.99 |

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| VERTEX 100AW | £99.00 |
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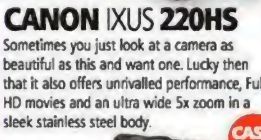
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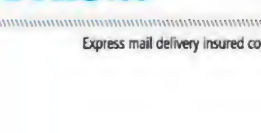
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with 14-42mm
f/3.5-5.6 ASPH.

rrp £629.99 **SAVE £230**

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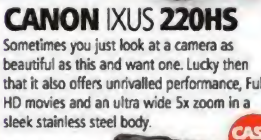
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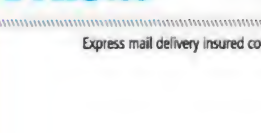
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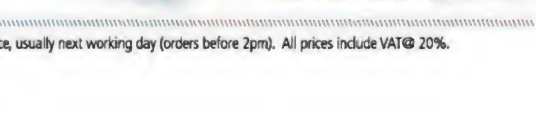
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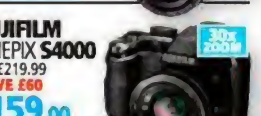
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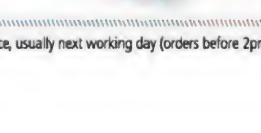
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with 14-42mm
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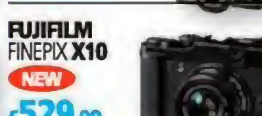
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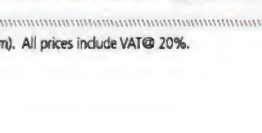
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with 14-42mm
f/3.5-5.6 ASPH.

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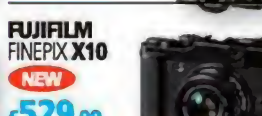
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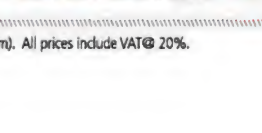
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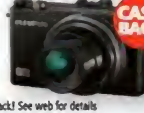


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| 24 F2.8 AFD | £357 |
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| G2 Body Only | E+ / Mint- £169 - £199 |
| G2 Body Only | E+ / Mint- £249 - £269 |
| DMC-LVF1 Viewfinder | Mint- £119 |
| Sony NEX3 + 18-55mm + Flash | Mint- £249 |

Hasselblad V 6x6

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| 9035CW Complete | E+ £2,699 |
| Arc Outfit | E+ £2,250 |
| Flex Outfit | E+ £1,499 |
| 503CW Complete | E+ / Mint- £1,499 - £1,899 |
| 503CX Black Body Only | Mint- £549 |
| 503CX Complete | E+ £999 - £1,049 |
| 5011 Complete + PM551 Prism | E+ £1,499 |
| 535BLX Chrome Body Only | Mint- £749 |
| 30mm F3.5 CF Fisheye | E+ £299 |
| 35mm F5.6 C Black | Exc £349 |
| 50mm F4 C Black | E+ £239 - £299 |
| 50mm F4 C Chrome | As Seen £149 |
| 50mm F4 CF | E+ £299 |
| 50mm F4 Classic ZV | Unused £299 |
| 60mm F3.5 C Black | Exc £399 |
| 60mm F3.5 CF | E+ £349 |
| 120mm F4 CF Macro | E+ / E++ £749 - £849 |
| 135mm F5.6 C Macro | E+ / E++ £249 - £349 |
| 135mm F5.6 S Planar | E+ / E++ £219 - £249 |
| 150mm F4 C Black | E+ / E++ £249 - £299 |

1.4x Viewfinder Magnifier M

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| Dioptr M + 2.0 | E++ £39 |
| M4-2 Winder | Exc / E++ £49 - £99 |
| M6TLT/M7 Leather Case | E+ / E++ £39 - £79 |
| MC Booster | As Seen £25 |
| MC Meter + Booster | E+ £39 |
| Motol M | E+ £249 |
| MRA Macro Meter | E+ £69 |
| MIRA Chrome Meter | E+ £79 |
| Winder M | E+ £25 - £35 |
| E43 UV - Chrome | E+ / Mint- £45 - £49 |
| E46 UVIR - Black | E+ / Mint- £45 - £49 |
| E46 UVIR - Chrome | E+ £49 |
| E48 UVIR - Black | E+ / Mint- £29 - £49 |
| E55 UVIR - Black | E+ / Mint- £39 - £49 |
| E60 UVIR - Black | E+ / Mint- £35 - £59 |
| E67 Filter Adapter | Mint £45 |
| E67 UVIR + Tri Elmar Adapter | Mint- £69 |

Leica R Series

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| R Antiradite Body Only | E+ / Mint- £849 - £1,099 |
| R Body Only | E++ £899 - £999 |
| R Chrome + Motordrive | E+ £699 |
| R8 Chrome Body Only | E+ / E++ £349 - £449 |
| R7 Chrome Body Only | E+ £349 |
| R6 Chrome Body Only | E+ £299 |
| R5 Chrome Body Only | E+ £219 - £249 |
| R4 Chrome Body Only | E+ / E++ £299 - £349 |
| R45 Model 2 Black Body Only | E++ £349 |
| R4 Black Body Only | E+ £125 - £159 |
| R4 Chrome Body Only | E+ £159 |
| R3 Gold + 50mm F1.4 | Unused £1,699 |
| R3 MOUNT + Winder | E+ / E++ £199 - £299 |
| R3 MOUNT Body Only | E+ / E++ £149 |
| 16mm F2.8 Fisheye ROM | E+ £599 |
| 28-70mm F3.5-4.5 R3 Cam | E+ / E++ £249 - £349 |
| 28-70mm F3.5-4.5 R3 German | E+ £349 |
| 35-70mm F3.5 R3 Japan | E+ £349 |
| 50mm F2.8 R3 Cam | E+ £249 |
| 70-210mm F4 R3 Cam | E+ / Unused £349 - £699 |
| 80-200mm F4 ROM | E+ / E++ £599 - £649 |
| 80-200mm F4.5 R3 Cam | E+ £249 |
| 100mm F4 Macro R3 Cam | E+ £349 |
| 135mm F2.8 R3 Cam | E+ £299 |

Nikon AF

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| F5 Body Only | Exc / E++ £199 - £399 |
| F5 Body Only + MH30 Charger + Battery | E++ £299 |
| F4E Body Only | E++ £249 |
| F4S Body Only | E++ £249 |
| F100 Body + MB15 Grip | E+ £159 |
| F100 Body Only | As Seen / E+ £79 - £149 |
| F90X + MB10 Grip | As Seen / E+ £49 - £79 |
| F90X Body Only | E+ £49 |
| F80 Black + MB16 Grip | E+ £69 |
| F80 Black Body Only | As Seen / E+ £49 - £69 |
| F80 Chrome + 28-80mm | E+ £69 |
| F80 Date Body Only | E+ £39 |
| F60mm F2.8 AF ED DX Fisheye | E+ £249 |
| 105mm F2.8 AF ED DX Fisheye | E+ £249 |
| 105mm F2.8 AFs G VR Micro | E+ £519 |
| 12-24mm F4.5-5.6 EX DG HSM Sigma | Unused £599 |
| 28mm F3.5 AI | E+ £89 |
| 28mm F3.5 PC Shift | E+ £299 |
| 35mm F2.8 AI | Mint- / Mint- £249 - £450 |
| 35mm F2.8 AI | Exc £89 |
| 35mm F2.8 PC Shift Asst | E+ £149 |

Manly RB67

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| Pro SD Complete | E+ / E++ £499 |
| Pro SD Body Only | E+ £199 |
| Pro S Complete | E+ £249 - £499 |
| Pro S Gold Edition | Mint- £999 |
| Pro S Body + WLF | E+ £149 |
| Pro S Body Only | Exc / E+ £119 - £149 |
| 180mm F4.5 | As Seen / E+ £69 - £149 |
| 180mm F4.5 C | As Seen / E+ £69 - £149 |
| 180mm F4.5 KL-A | E+ / E++ £199 - £249 |
| 360mm F5.6 | E+ £199 |
| Extension Tube No1 | E+ / E++ £59 - £69 |
| Magnifying Hood | E+ £79 |
| Prism Finder | Exc £69 |

Manly RZ67

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| 50mm F4.5 | Exc / E++ £299 - £350 |
| 50mm F4.5 W | Exc Demo / Mint- £199 - £499 |
| 65mm F4.1 A | E+ / E++ £369 - £399 |
| 75mm F4.1 Shift W | As Seen / E+ £299 - £549 |
| 90mm F3.5 | As Seen / E+ £99 - £149 |
| 100-200mm F5.2 W | E+ £399 |
| 140mm F4.5 Macro ML-A | E+ / E++ £299 - £399 |
| 140mm F4.5 VSC W | E+ / E++ £219 - £259 |
| 180mm F4.5 W | E+ £599 |
| 180mm F4.5 W | E+ / E++ £199 - £199 |
| 200mm F4.5 WN | Exc / E+ £149 - £399 |
| 250mm F4.5 | Exc / E+ £179 - £199 |
| 250mm F4.5 APO | E+ £299 |
| 250mm F4.5 W | E+ £199 - £225 |
| 250mm F4.5 Z | Mint- £119 |
| 350mm F5.6 APO | E+ £799 |
| 360mm F6 | E+ / E++ £249 - £299 |
| 1.4x Converter | E+ £199 - £249 |
| Extension Tube No 1 | E+ £39 - £49 |
| 120 Pro Mag | E+ £39 |
| 120 Pro Mag (6x4.5) | E+ £39 |
| 120 Pro Mag (6x4.5) | E+ £39 |
| 120 Pro Mag (6x4.5) | E+ £39 |
| 120 Pro Mag (6x4.5) | E+ £39 |

WANTED

LEICA M Series BODIES & LENSES
FOR CASH / COMMISSION / Part-Exchange

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| 125x Viewfinder Magnifier | Mint- £149 |
| 135x Viewfinder Magnifier | E+ £85 |

AE Prism Finder

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| PD Prism Finder | E+ £129 |
| Polaroid Mag | E+ £35 - £39 |
| Waist Level Finder | E+ £35 - £49 |

Minolta AF Lenses

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| 17-35mm F2.8-4.0 AF | E++ £299 |
| 18-70mm F3.5-5.6 DT Sony | E++ £59 - £69 |
| 18-70mm F3.5-5.6 Cosina | E+ £49 |
| 24mm F2.8 AF | E+ £249 |
| 24-105mm F3.5-4.5 D | E+ / Unused £129 - £199 |
| 24-105mm F3.5-4.5 DT Sony | E+ £279 |
| 24-200mm F3.5-5.6 ATX Tokina | E+ £299 |
| 28-105mm F3.5-4.5 Xi | E+ / Unused £149 - £159 |
| 28-200mm F4-5.6 Sigma | E+ £39 |
| 28-80mm F3.5-5.6 AF Tamron | Mint- £35 |
| 28-80mm F3.5-5.6 D | E+ £39 |
| 28-80mm F4-5.6 Xi | E+ £29 |
| 28-85mm F3.5-4.5 AF | Mint- £99 |
| 28mm F2.8 AF Sony | E+ £129 |
| 35-300mm F4.5-5.6 DT Tokina | E+ / Mint- £99 - £159 |
| 35-70mm F3.5-4.5 AF | Mint- £29 |

50mm F1.4 Planar Zeiss

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| 55-200mm F4-5.6 D II Tamron | E++ £49 |
| 60mm F2.8 AFD Micro | E+ £249 |
| 70-200mm F2.8 Apo EX DG HSM Sigma | E+ £399 - £449 |
| 70-210mm F4-5.6 UC AF Sigma | E+ £39 |
| 70-300mm F4-5.6 Apo DG Sigma | Mint- £119 |
| 70-300mm F4-5.6 D Sigma | E+ £59 |
| 70-300mm F4-5.6 ED AFD | E+ / E++ £129 - £149 |
| 70-300mm F4-5.6 G AFS VR | E+ £309 - £319 |
| 80-200mm F2.8 ED AFD | E+ / E++ £399 - £549 |
| 80-400mm F4-5.6 AITX Tokina | E+ £119 |
| 85mm F1.8 AFD | E+ £239 |
| 1.4x Apo EX Converter Sigma | Mint- £38 |
| 2x Apo EX Converter Sigma | Mint- £113 |
| 2x Apo EX Converter Sigma | E+ £119 |
| 2x Converter Pro300 Kenko | E+ £79 |
| TC-202 Converter | E+ £39 |
| TC16A Teleconverter | Unused £99 |
| TC202 Converter | E+ £149 |
| R101 Speedlight Commander Set | Mint- £399 |
| SB-R200 Speedlight | Mint- £129 |
| SB28 Speedlight | E+ £79 |
| SB29 Speedlight | E+ £79 |
| SB30 Speedlight | E+ £35 |
| SB60DX Speedlight | E+ £79 |
| SB60DX Speedlight | E+ £129 |

Nikon Manual

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| F3HP + M4 Motordrive | E+ / E++ £199 - £499 |
| F3HP + MF14 Databack | E+ £249 |
| F3 Body Only | Exc / E+ £149 - £239 |
| F3T Titanium Body Only | Unused £999 |
| F2AS Chrome Body Only | Mint- £750 |
| F2S Black Body Only | E+ £199 |
| F2A Chrome Body Only | Exc / E+ £199 - £249 |
| F2A Chrome Body Only | Exc / Mint- £189 - £750 |
| FM2N Black Body Only | E+ / E++ £139 - £199 |
| FM3N Chrome Body Only | E+ / E++ £129 - £199 |
| F100 Body + MB15 Grip | E+ £159 |
| F100 Body Only | As Seen / E+ £79 - £149 |
| F90X + MB10 Grip | As Seen / E+ £49 - £79 |
| F90X Body Only | E+ £49 |
| F80 Black + MB16 Grip | E+ £69 |
| F80 Black Body Only | As Seen / E+ £49 - £69 |
| F80 Chrome + 28-80mm | E+ £69 |
| F80 Date Body Only | E+ £39 |
| F60mm F2.8 AF ED DX Fisheye | E+ £249 |
| 105mm F2.8 AF ED DX Fisheye | E+ £249 |
| 105mm F2.8 AFs G VR Micro | E+ £519 |
| 12-24mm F4.5-5.6 EX DG HSM Sigma | Unused £599 |
| 28mm F3.5 AI | E+ £89 |
| 28mm F3.5 PC Shift | E+ £299 |
| 35mm F2.8 AI | Mint- / Mint- £249 - £450 |
| 35mm F2.8 AI | Exc £89 |
| 35mm F2.8 PC Shift Asst | E+ £149 |

35mm F2.8 PC Shift

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| 35mm F2.8 PC Shift | E+ / £149 | |
| 35mm F2.8 PC Shift | E+ / £149 | |
| 35-70mm F3.5-4.5 AFS | E+ / £229 | |
| 50mm F2.8 AF XD IFED | E++ £599 | |
| 35mm F3.5 ATX Pro Tokina | E+ / £179 | |
| 135mm F3.5-5.6 G AFS DX | E+ / £149 | |
| 50mm F3.5-4.5 AFD | E+ / £249 | |
| 50mm F2.8 EX DC Sigma | Mint- / £179 | 35 |
| 70mm F3.5-5.6 G AFS ED XC | E+ / £399 | 199 |
| 100mm F2.8 ED AFD | E+ / £299 | 35 |
| 35mm F2.8 AFD | E+ / £499 | 35 |
| 35mm F2.8 ATX Pro Tokina | E+ / £249 | 35 |
| 35mm F2.8 EX DC Sigma | E+ / £179 | 179 |
| 40-100mm F5.6 AF LD Tamron | E+ / £249 | 43 |
| 100mm F1.8 EX DG Sigma | E+ / £999 | 45 |
| 120mm F2.8 Distagon ZT Zeiss | E+ / £999 | 50 |
| 120mm F3.5-5.6 ED AFD | As Seen / E+ / £770 | £149 |
| 120mm F3.5-5.6 G AFS ED VR | E+ / £199 | £249 |
| 40mm F4.5 PC Shift | E+ / £199 | £249 |
| 200mm F3.5-5.6 AFD Tokina | Unused / £149 | £149 |
| 70mm F3.5-4.5 AFD | E+ / £109 | £50 |
| 60mm F2.8 EX DG Sigma | E+ / £199 | £59 |
| 70mm F2.8 AFS ED | E+ / £999 | £55 |
| 70mm F3.5-5.6 D HSM Sigma | E+ / £499 | £55 |
| 100mm F2.8 AFD | E+ / £179 | £70 |
| 100mm F3.5-5.6 AFG | E+ / £49 | £49 |
| 105mm F3.5-5.5 AFD | E+ / Mint- / £149 | £159 |
| 105mm F4-5.6 AF Vitar | Unused / £59 | £59 |
| 200mm F3.5-5.6 AFD | Exc / £99 | £99 |
| 200mm F3.8-5.6 AF Tamron | E+ / £199 | £149 |
| 300mm F3.5-5.6 3.0 Sigma | E+ / £119 | £119 |
| 70mm F2.8 Series 1 Vitar | Unused / £149 | £149 |
| 100mm F3.5-4.5 AFD | E+ / £59 | £59 |
| 80mm F3.5-5.6 D Tamron | E+ / £249 | £13 |
| 70mm F3.5-5.6 AFD | E+ / £49 | £49 |
| 85mm F3.5-4.5 AFD | E+ / £119 | £119 |
| 100mm F1.8 EX DG Sigma | E+ / £199 | £259 |
| 100mm F2.8 AFD | E+ / £129 | £129 |
| 100mm F1.4 DC EX HSM Sigma | E+ / £279 | £279 |
| 300mm F4.5-6.7 Tokina | Unused / £99 | £99 |
| 100mm F2 AFD | Mint- / £199 | £199 |
| 100mm F2.8 G AFS IF VR | E+ / £499 | £499 |
| 100mm F1.4 EX DG Sigma | Mint- / £289 | £289 |

Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30



ffordes

photographic

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| 300mm F2.8 AI | E+ £349 |
| 300mm F4.5 AI | E+ £149 |
| 300mm F4.5 AIS | E+ £175 |
| 300mm F4.5 Non AI | Exc £225 |
| 400mm F3.5 IFED AI | E+ / E++ £125 - £149 |
| 400mm F3.5 IFED AI | E+ £899 |
| 400mm F5.6 ED AI | Exc £549 |
| 400mm F5.6 IFED AIS | E+ £749 |
| 600mm F5.6 IFED AI | Exc £749 |
| Extension Tube PK12 | Mint £59 |
| Extension Tube PK13 | E++ / Mint £30 - £59 |
| MF12 Databack | E++ £49 - £59 |
| MF14 Databack | Exc £59 |

Olympus OM Series

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| OM4 Black + 50mm F1.8 | E+ £149 - £199 |
| OM4 Black Body Only | E+ £129 |
| OM2SP Black Body Only | E+ £399 - £119 |
| OM2N Black Body Only | As Seen / E+ £49 - £79 |
| OM2N Chrome + 50mm F1.8 | E+ £79 - £89 |
| OM2N Chrome Body Only | E+ £59 - £79 |
| OM1N Chrome Body Only | As Seen / E+ £35 - £79 |
| OM40 Black + 50mm F1.8 | E+ £79 |
| OM40 Black Body Only | Exc / E+ £49 - £79 |
| OM10 + 50mm F1.8 + M/Adapter | E+ / E+ £49 |
| OM10 Chrome + 50mm F1.8 | E+ £69 |
| OM10 Chrome + M/Adapter | Unknown £59 |

Pentax Manual

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| LX + FA1 Prism | E+ £279 |
| P30N + 28-80mm | E+ £59 |
| Program A Body Only | E+ £59 - £69 |
| MX Chrome + 50mm F2 | E+ £109 |
| MX Chrome Body Only | E+ £109 |
| MV11 Black Body Only | E+ £39 |
| AS Body Only | E+ / E++ £49 |
| K1000 Chrome Body Only | As Seen £49 |
| 15mm f3.5 SMC M | E++ £449 |



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| 17mm F4 SMC Fisheye | E+ £449 |
| 24-35mm F3.5 SMC M | E+ £149 |
| 28-50mm F3.5-4.5 SMC M | E+ / E++ £49 - £75 |
| 28-80mm F3.5-4.5 A | E+ £49 |
| 35-70mm F2.8-3.5 SMC M | E+ / E++ £89 |
| 35-70mm F3.5-4.5 SMC A | E+ £59 |
| 35-80mm F4-5.6 SMC A | E+ £25 |
| 45-125mm F4 SMC PK | E++ £149 |
| 50mm F1.4 SMC M | E+ £59 |
| 50mm F4 SMC M Macro | E+ / E++ £129 - £149 |
| 100mm F2.8 SMC M | E+ £99 |
| 120mm F2.8 SMC M | E+ £129 |
| 300mm F4 SMC PK | E+ / E++ £195 |
| 300mm F4.5 Apo XR Rikenon Ricoh | E++ £159 |

Projectors

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| Dell 2100 Digital Projector | As Seen £249 |
| Sony SVGA/PAL-ES2 Digital Projector | Mint- £399 |
| Pro Cabin 67-Z + 150mm F3.5 Gx6 | E++ £399 |
| Bruen 9254FC Multimedia | E+ £39 |
| Novorast M330 + 85mm F2.8 | E+ £79 |
| Opus 4 Print Projector (Lgel) A4 Sheet | E++ £499 |
| Paxiscopex XL Print Projector A4 Sheet | E+ / E++ £129 - £169 |

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| Leica CA2500 + 90mm F2.5 | E+ £249 |
| CA2502 Body Only | E+ £199 |
| Color + 90mm Colorplan | E+ £89 |
| Color 2 + 150mm F2.8 | E++ £249 |
| P150 + 85mm F2.8 Hektor | E+ £79 |
| P155 + 90mm F2 Ciplan P2 | E++ £149 |
| P2000 + 90mm F2.5 | E++ £269 |
| P253R + 90mm F2.5 | E++ £149 |
| P300R + 90mm f2.5 Colorplan | Unknown £350 |
| P600 + 90mm F2.5 Colorplan P2 | E++ £299 |
| Prado S + 100mm F2.8 | E+ £65 |
| Pradovist PC + 90mm F2.5 | Mint- £379 |
| RTM + 70-120mm Varic | E+ £749 |

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| Kinderman Diapocus 667 + 150mm Medium Format | E299 - £349 |
| Diapocus AF + 90mm | E+ £69 |
| Diapocus TL250 + 85mm F2.8 | E++ £59 |



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| Super 66 + 150mm F3 Medium Format | E+ £39 |
| 150mm F2.8 Takumar | E+ £99 |
| 165mm F2.8 | As Seen / E+ £99 - £199 |
| 200mm F4 Takumar | E+ £139 - £199 |
| 200mm F4 Takumar | Exc / E+ £99 - £199 |
| 300mm F4 | E+ / E++ £179 - £249 |
| 300mm F4 Takumar | As Seen / E++ £159 - £249 |
| 500mm F5.6 | E++ £699 - £1,399 |
| 800mm F4 Takumar | E++ £249 |
| 2x Converter | Exc / E++ £29 - £79 |
| Extension Tube 1 | E+ £35 |
| Extension Tubes Set 1+2+3 | Mint- £69 |

Pentax AF



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| iST + 28-80mm | E+ £89 |
| MZ-7 Chrome + 28-80mm | E+ £59 |
| MZSN + 28-80mm | E+ £59 |
| MZ80 + 28-80mm | E+ £59 |
| Z1-P Body Only | E++ £79 - £99 |
| Z1 Body Only | E+ £59 |
| 12-24mm F4 DA ED AL (IF) | E+ £459 |
| 12-24mm F4.5-5.6 ED DG HSM Sigma | E+ £399 |
| 17-28mm F3.5-4.5 Fisheye F | E+ £199 |
| 18-250mm F3.5-6.3 DC OS Sigma | Mint- £269 |
| 18-35mm F4-5.6 FA J | Mint- £149 |
| 18-55mm F3.5-5.6 DA AL WR | E+ £79 |
| 18-55mm F3.5-5.6 SMC DA AL | E+ £39 |
| 20-35mm F4 FA AL | E++ £269 |

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| 120 Insert | E+ / E++ £15 - £20 |
| 120 Magazine (6008) | E+ £39 |
| 45 Degree Prism | E+ / Mint- £249 - £299 |
| 4560 Magazine + Adapter | E+ / Mint- £49 - £179 |
| Polaroid Mag 6008 | E+ / Mint- £49 - £179 |
| Aluminium Case | E+ £69 |
| Autobellows | E+ £399 |
| Film Stage (12493) | Mint- £45 |
| Nicad Battery | As Seen £49 |
| Quick Tripod Coupling | E+ / Mint- £35 - £45 |
| RC120 Release | E+ £29 |
| SCA356 Flash Adapter | E++ £35 |

Rollei Twin Lens Reflex

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| T Black | E+ £299 |
| T Black Type 2 | E+ £349 |
| Art Deco | As Seen £119 |
| Six Cut Film Holders | E+ £20 |
| Panoramic Holder | E+ £99 |
| Pistol Grip | E+ £29 |
| Plate Holder + Plates | E++ £35 |
| Prism Finder | As Seen £59 |
| Rolleicord 16 on Kit | E+ £20 |
| Rolleikin 16 on | E++ £29 |
| Stereo Head | E+ £149 |
| Telephoto Attachment for Bay 1 | E+ £35 |

Spotting Scopes

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| KOWA TS612 Scope + 27x Eyepiece | E+ £199 |
| TSN 822 Scope + 32x Eyepiece | E+ £499 |
| TSN-1 Scope + 25x Eyepiece | E+ £199 |
| TSN821 Scope + 32x Eyepiece + Case | E++ £499 |
| LEICA Apo Televid 77 Straight Body | E+ £749 |
| Dlux4 Digiscope Adapter | Mint £49 |
| Opticon Classic IF75 MMJ Scope + 27x Eyepiece | E++ £129 |



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| HR66 ED Straight + 28x Wv Eyepiece HDF | E++ £399 |
| NIKON ED82 + 50x Wide EDS Eyepiece | E+ £849 |
| Fieldscope IIIA + 20x + 30x eyepieces | E+ £499 |
| Pentax PF65SD + 20-60x Eyepiece | Mint- £349 |
| Optolyth TB680 + Eyepieces | E+ £499 |
| TBS80 HD Scope + 32x Eyepiece | E+ £499 |
| TBS80 Scope + Eyepieces | E+ £599 |
| Meade ETX 125 PE Telescope | E+ £599 |
| Swarovski ATS 65HD Scope + 30x Wv | E++ £949 |

Tripod Heads & Legs

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| Uniloc 30 B&S Head | E++ £20 |
| 2 Section Monopod + B&S Head | E++ £29 |
| Benzo Medium B&S Head | E+ £20 |
| Mk 2 Tripod | E+ £69 |
| Mk1 Tripod | Exc / E++ £59 |
| Mk2 Tripod | E+ / E++ £79 |
| Mk1 Tripod | E+ £79 |
| Pan/Tilt Head | E+ £15 |
| Giotto 3 Way Head - MH5001 QR | E+ £19 |
| Gitzo 050 Short Column | E++ £25 |
| G1077M Centre Ball Head | E+ £39 |
| G1172 Pan & Tilt Head | E+ £69 |
| G1275M Off Centre Ball Head | E+ £79 |
| G1375M Off Centre Ball Head | As Seen £99 |
| G1376 Ball & Socket Head | E+ £89 |
| G1575M Off Centre Ball Head | E+ £69 |
| G2220 Aluminium Legs | E+ £139 |
| G27280R Centre Ball Head | Mint- £179 |
| 4 Section Compact Carbon Fibre Tripod | E+ £169 |
| G120 Tripod | E+ £109 |
| G340 Tripod | E+ £159 |
| Gilux Tripod | E+ £69 |
| Rational Tripod | As Seen £79 |
| Manfrotto 050 30 Junior Head | E+ £15 |
| 302 QTVR Kit Head | E+ £199 |
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| MN479B Monopod | E+ £25 |
| MN719B Monopod | Mint- £225 |
| SLK AF1 1100C Grip Head | E+ £39 |
| The Professional 3 section Tripod | Unknown / E+ £45 |
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*With compatible stereo microphone

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Features

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- Orientation sensor
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- Full AVCHD 1080/60i video 30fps
- Continuous shooting up to 20fps (at reduced resolution)
- Electronic level gauge
- Four available Fn buttons (2 onscreen)
- 4.2 fps shooting at full resolution, 9 RAW, unlimited JPEG



The 16 megapixel Live MOS sensor is at the heart of this cameras high quality image rendering. A dedicated circuit reads out signals with minimum noise, the level of noise is therefore, significantly suppressed by more than 66%. Notably max ISO 12800 is available with DMC-GX1. When shooting at high ISO setting, the signal to noise value is improved by approx. 200% compared to previous sensors. The Contrast AF boasts higher accuracy especially when shooting with a bright lens with small F value. Taking further advantage of Contrast AF, the DMC-GX1 incorporates full-area focusing.

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| Canon EOS 110D 8.2mp body | exc | £399.00 | Canon FD 200mm f2.8 | mint | £149.00 | Pentax-A 28mm 2.8 f/11 | mint | £99.00 |
| Canon EOS 110 mini 8.2mp body only | exc | £399.00 | Canon FD 200mm f4 | exc | £159.00 | Pentax-M 50mm f1.7 | mint | £75.00 |
| Canon EOS 5D 12.8mp + box | exc | £3450.00 | Canon FD 1.6x extender | exc | £99.00 | Pentax-M 100mm f2.8 | exc | £355.00 |
| Canon EOS 5D 11.2mp | mint | £1 280.00 | Canon FD 2.6x extender | exc | £495.00 | Pentax-M SMC 28-50mm 3.5-5.6 f/11 | exc | £389.00 |
| Canon EOS 7D 18mp + box | mint | £995.00 | Canon FD 2.8x extender | exc | £495.00 | Pentax-SM C 70-210mm f4 | exc | £175.00 |
| Canon EOS 7D 18mp body only | exc | £995.00 | CANON FD ZOOM LENS SYSTEM | | | | exc | £230.00 |
| Canon EOS 40D 10.1mp body | mint | £699.00 | Canon FD 35-105mm f3.5 | exc | £149.00 | Pentax T8 2x converter | exc | £75.00 |
| Canon EOS 40D 10.1mp body + box | exc | £699.00 | Canon FD 50-300mm f4.5 | mint | £999.00 | Pentax 135mm f2.8 | exc | £149.00 |
| Canon EOS 40D 15.5+45-165mm 2x tele + box | exc | £799.00 | Canon FD 70-210mm f4 | mint | £999.00 | Pentax Long Cable Release | exc | £40.00 |
| Canon EOS 50D 15.1mp body + box | mint | £999.00 | Canon FD 100-300mm f5.6 | mint | £149.00 | INDEPENDENT PK | | |
| Canon EOS 350D 8.1mp + 18-55mm II + box | exc | £249.00 | CANON FD MACRO LENS SYSTEM | | | | as new | £35.00 |
| Canon EOS 350D 8.1mp + 18-55mm II + box | exc | £249.00 | Canon FD 55mm 6.3 Macro | mint | £999.00 | PENTAX 110 CAMERAS | | |
| Canon EOS 450D 12.2mp + 18-55mm II + box | exc | £299.00 | Canon FD 100mm 3.5 Macro | exc | £299.00 | Pentax 50mm f2.8 for 110 | | |
| Canon EOS 1000D 18mp + 22-55mm IS | mint | £349.00 | | | | | | |
| Canon EOS 1000D 18mp + 18-55mm II | mint | £299.00 | | | | | | |

CANON EOS DIGITAL ACCESSORIES

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CANON EOS 35MM FILM SYSTEM

| | | | | | |
|--|--------------------|---------------------------------------|-----------------|--|------------------|
| Canon EOS 5 body | exc + \$499.00 | Canon C300 3000 Flash Card +box | \$39.00 | Minolta Dynax 404 SL Autocomb + Tamron 28-90 | exc + \$1,500.00 |
| Canon EOS AEZ body (USA EOS) | exc + \$680.00 | Canon E1000 Extension Card +box | \$36.00 | | exc + \$499.00 |
| Canon EOS 30 body | mint - \$125.00 | Canon 34mm DP in Gelatin Holder +box | \$39.00 | MIRANDA SYSTEM (35MM FILM) | |
| Canon EOS 90E body, boxed | exc + \$169.00 | Canon Meter Booster for FT +case | \$30.00 | Miranda Extension Tubes (several) +box | exc + \$39.00 |
| Canon EOS 90E body, boxed +EF 35-70mm | mint - \$399.00 | Canon Professional Unit for FN window | exc + \$129.00 | Miranda Chest Level Finder Type 1 +box | exc + \$400.00 |
| Canon EOS 300 | exc + \$499.00 | Canon Intermedia Timer (M) Microscope | exc + \$129.00 | SLR CAMERAS (35MM FILM) | |
| Canon EOS 500 | exc + \$335.00 | CANON LENS SYSTEM | | Tamron Adaptal for TOPCON +box | exc + \$220.00 |
| Canon EOS 550 | exc + \$499.00 | Canon FL 50mm f/1.8 | exc + \$490.00 | RANGEFINDER CAMERAS (35MM FILM) | |
| Canon EOS 650 body | as seen - \$299.00 | Canon FL Bellows +Slide Duplicator | mint - \$799.00 | Olympus SR 35 40mm f1.7 | mint - \$299.00 |
| CANON EF 1:1 SERIES LENSES | | NIKON DIGITAL SYSTEM | | COMPACT CAMERAS (35MM FILM) | |
| Nikon TE 24mm f2.5 + hood | mint - \$549.00 | Nikon D100 61mpix body only | exc + \$175.00 | Contax T 38mm f2.8 +flash +case +book +box | mint - \$449.00 |
| Nikon TE 90mm f2.2 +hood +case +filter | mint \$799.00 | Nikon D3000 12.3mpix Body Only +box | exc + \$949.00 | | |
| Canon EF 85mm f1.2 L.m. +hood +case +box | | Nikon CF100 L00 | exc + \$699.00 | | |

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Canon EF 1.4x Extender mkIII +case.....mint £399/
Canon EF 2x Extender mkII.....mint £479

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Canon EF 28-105mm f3.5-5.6 ISmint - £179
Canon EF 28-135mm f3.5-5.6 ISmint - £239

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SIGMA AF LENSES (CANON EOS FIT)

| | | |
|--|---|--|
| Sigma AF 15mm 28 EX DG MACRO +case +box | Olympus OM1 +50mm f1.8 +filter +case +box | Contax G Zeiss 28mm f2.8 T Bignon +filter +case |
| mini - €329.00 | mini - €299.00 | mini - €269.00 |
| Sigma AF 16-20mm f3.5-6.3 +filter | Olympus OM2s +50mm f1.8 +case | |
| mini - €149.00 | mini - €249.00 | |
| Sigma AF 18-25mm f3.5-5.6 | Olympus OM2s +50mm f1.8 +case | |
| exc + €99.00 | exc + €249.00 | |
| Sigma AF 20-35mm f2.8 EX +box | Olympus OM window 2 | |
| exc + €369.00 | exc + €149.00 | |
| Sigma AF 70-200mm EX DG 2.8 EX hood +case +box | Olympus Verimagmatic +case +box | Contax G Zeiss 90mm f2.8 Sonnar T +filter +case |
| mini - €394.00 | mini - €69.00 | mini - €249.00 |
| | Olympus Zuiko 28mm f2.8 | Contax G Zeiss 35-70mm f3.5-5.6 Vario Sonnar T +case |
| | exc + €69.00 | mini - €349.00 |
| Sigma AF 100-300mm APO DG H SSM +filter +hood | Olympus Zuiko 135mm f3.5 +case | |
| exc + €559.00 | exc + €69.00 | |
| | Olympus Zuiko 135mm f3.5 +case | |
| | exc + €99.00 | |
| | Olympus Zuiko 28mm f1.8 +filter | CONTAX / YASHICA SLR FIT |
| | mini - €269.00 | Contax 28mm f2.8 M +filter |
| | | mini - €265.00 |

Independent 'BGE5' battery grip (450D, 1000D)

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|--|-------------|------------------------------|------------|----------------------------------|--------------|
| Cosina 19-35mm f3.5-4.5 + hood | mint: £690 | Olympus Auto 310 shoe 2 | £350 | Yashica ML 35mm f2.8 | exc + £500 |
| Sunkal Power Zoom 5000AF | exc + £1390 | Olympus C280 flashgun + hood | mint: £390 | Yashica ML 135mm f2.8 C | exc + £500 |
| Tamron AF 70-300mm f4-5.6 D LD + hood | exc + £390 | INDEPENDENT OLYMPUS | | Yashica ML 200mm f4 + filter | as seen £500 |
| Tamron AF 18-270mm f3.5-6.3 D IF VR + filter | exc + £490 | Kiron 28mm f2 | exc + £490 | Yashica ML 300mm f5.6 C | exc + £390 |
| | | Tamron 80-210mm f3.8-4 | mint: £490 | Yashica ML 28-50mm f3.5 + filter | mint: £1490 |

mint - £399

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CANON FD SYSTEM

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|----------------------------------|----------------|----------------------------------|----------------|---|---------------|
| CANON AE1 +50mm f1.8 lens | .exc +£249.00 | Weston Edo master +case | .mini - £89.00 | Pocket Binoculars 10x25 (made in Japan) | .exc +£29.00 |
| CANON FD 28mm f2.8 +case | .mini - £79.00 | Sherlock XE-38 Flash Meter +case | .exc +£69.00 | POLAROID CAMERAS | |
| CANON FD 35mm f5.6 +box | .exc +£59.00 | PENTAX PK-FILM CAMERAS | | Polaroid SX70 Alpha I +case | .exc +£199.00 |
| CANON FD 50mm f1.8 +case | .exc +£40.00 | Pentax M230 +80-200mm F4.7.8 SMC | .exc +£79.00 | Polaroid SX70 Alpha II +case | .exc +£199.00 |
| CANON FD 55mm f1.8 | .exc +£119.00 | Pentax Program ME | .mini +£39.00 | Matz A55 TC1 - Hammond | .exc +£75.00 |
| CANON FD 100mm f2.8 SSC | .exc +£119.00 | Pentax Winder MEII | .mini +£39.00 | DARK ROOM | |
| | | | | Zoom Duplicator T Mount +box | .mini £69.00 |

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50-300/4.5-5.6 DC OS HSM £235
70-300/2.8 EX APO DG £599
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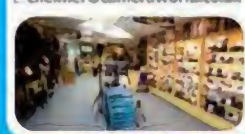
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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

WHILE on a recent trip to Rome, I imagined that anyone who passed me by was thinking, 'Is that a real camera he's using?' Even if they weren't saying it out loud, that is clearly what people were asking themselves when I appeared to be dangling a novelty key ring in front of my face. I was blissfully unaware, of course, but my long-suffering wife watched with mild amusement (or irritation) as I juggled the five different film cameras I'd stowed away for our three-day break in the Eternal City.

The Petie camera is really a working toy. They were made in Germany in the 1950s and '60s and are surprisingly common. They appear regularly on eBay and sell for upwards of £20. This camera tempted me as it came with four of the original films, which are a unique format and haven't been available in the shops for 40 years or so. Previous experience has shown that there is often some life left in very old film, but that would have been the icing on the cake – what mattered was that I would have the spools and backing paper so I could load them with some old 16mm film that I've got in a drawer at home.

The camera duly arrived and in addition to the unused films it still had a partly used film inside. Out of curiosity I finished off the film and developed it. There were some faint images visible on the exposures that I'd made, but the first half of the film was completely blank. Interestingly, the seller had included the original hand-written receipt for the camera and films dated 4/8/61. It showed that the camera cost £2.15 and the films were 2s 9d each. In today's prices that amount translates as around £45 for the camera and £2.50 per film. I reckoned that the £26 I paid for the bundle was quite good value.

I'm slowly gaining experience in reloading defunct film formats. The Petie camera takes 14x14mm photos on 16mm film, and it was fairly easy to attach



some old 16mm FP4 film to the old backing papers. I re-spooled two films, loading one into the camera and carefully wrapping the other in foil for later use.

The Petie is very basic with a non-focusing single-element lens, a fixed aperture of f/9 and single shutter speed of 1/50sec. All this means that bright daylight is essential to create an exposure. What better excuse to leave behind a cold, dark, wet Yorkshire and jet off to the clear blue skies of Italy!

My wife and I had a great time marvelling at the centuries' old architecture, but the trip wasn't without its mishaps. The first time I unzipped my photographic bag my multi-image prism filter dropped out and rolled into a nearby drain. It made a faint 'plop' as it hit the water before disappearing forever, perhaps to be unearthed by archaeologists of the future.

Later, in the Pantheon, whose concrete dome is bigger than St Paul's and nearly 2000 years old, I fell victim to local pickpocket and lost a small case containing a semi-fisheye adapter and the spare film for the Petie camera. I don't know what the thief was expecting the small hand-wrapped foil package to contain, but I suspect they were both puzzled and disappointed when they found out!

For the best part of a day I was convinced that I had lost the camera as well, but after repeatedly searching our suitcases and the hotel furniture I eventually located it in the pocket of the trousers that I had been wearing all the time. I made a mental note to take a bigger camera next time we go on holiday or to wear trousers with shallower pockets.

Back at home, I developed the long-expired film in Ilfosol 3 developer before scanning it on a flat bed scanner. Considering the tiny negatives and simple lens, the results weren't bad. Of course, the original film would have been unperforated and I was using 16mm movie stock, but I like to think that the sprocket holes (and the dust) add character to the photos.

We timed our trip well, as a day later Rome was burning, set ablaze by anti-capitalist protesters. I wonder if a disillusioned pickpocket was among them? **AP**



To read more about Tony's 52 cameras project, visit <http://52cameras.blogspot.com>

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 Fax 0203 148 8123

Email amateurphotographer@ipcmedia.com

Picture returns: Telephone 0203 148 4121

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